AN INVESTIGATION FROM THE VIEW OF THE ILLUSTRATOR, INTO THE REPRESENTATIONAL STEREOTYPES CONTAINED WITHIN UK – PUBLISHED, CHILDREN'S PICTURE BOOKS, 1960 – 1994.

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A thesis submitted in partial fulfilment of the
Requirements of the University of Wolverhampton
For the degree of Doctor of Philosophy

March 1999

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Date 10-3-99

Contents

Thesis Abstract

This research contains both written and practical elements, that collectively explore stereotypical representations contained in the illustrations of UK – published children's picture books, between 1960-1994.
The project is contained by focusing on themes that relate to the metaphoric use of unknown fears, and the anthropomorphic treatment of animals.

A major achievement of the research has been to realise and develop a methodology which assesses images through the observation of their contents (identified as the illustrator's professional practice), and provides a structured means of achieving core research intentions.

A body of data has been established and compiled, which, through the application of research methodology, extracts specific information relating to research themes/intentions, to act as a factual basis in this under-researched subject.

The written element explores and discusses other methodological theories and thematic issues, including intellectual regard towards illustration within educational, literary, and art theory studies, as a means to site the research amongst other arts-related academic works, and to present critical/theoretical prompts for further study in the subject.

The practical element has involved the production of a collection of illustrations, that relate to established themes. Practical work was produced via the subliminal/natural response of the illustrator, and was essential as a way of researching theories and concepts that could not be explored purely by language.

The collation of written and practical work facilitated an effective investigation into the existence of representational stereotypes, to assess whether their presence is evident/inevitable in the illustrations of children's picture books.

The pedagogic/academic benefit of the research serves to not only highlight the contents of existing illustrations so that a method for improving visual response (or reflective practice) is established to raise future quality, but to partner other methodological templates for 'reading' images within the general arena of art theory.

Statement of Objectives

The main objective of this research project has been to explore the illustrations contained in children's picture books, that have been published in Britain, between certain dates.

The nature of such explorations has been directed by the desire to observe and comment upon the evidence of representative stereotypes within particular themes that deal with unknown, metaphoric fears, and the anthropomorphic treatment of animals.

The structure of the project comprises of a written, and a practical body of work, that reflects the intention to investigate theories from the view of the practising illustrator.

While the research deals with art defined as 'illustration', all such practical work produced for the study is to be regarded on commensurate terms with the thesis. Both bodies of work, although contributing collectively towards research findings, are independently and equally important, and as such, must be read/viewed for a full comprehension of the research.

Finally, the point of the research is to raise academic issues relating to the art of illustration, and in turn, to raise the academic profile of research into the subject, in terms of creative practice.

ACKNOWLEDGEMENTS

I have received much assistance during the period of my research, and while it would be impossible to name everyone, my general thanks go to those who have had some involvement. Particularly, my family and friends deserve many thanks for all their patience and constant support through many difficult moments, and I am especially indebted to David Dalzell for his generosity and unceasing technical assistance.
My time as a research student has been enjoyable, thanks to the support of my fellow researchers at the University of Wolverhampton, as well as the staff of the Illustration Department, and my thanks go to Lester Meachem and Professor Keith Cummings for their advice and supervision of this project.
I also wish to thank the following for the use of copyright material:

The author and Routledge & Kegan Paul Ltd for Susanne K. Langer, *Feeling and Form,* 1953; the author and Arena for Donald A. Schön, *The Reflective Practitioner,* 1983; the author and Blackwell Publishing Ltd for Peter Hunt, *Criticism, Theory & Children's Literature,* 1991; the author and William C. Brown for Patricia Cianciolo, *Illustrations in Children's Books,* 1970; the author and Gower for Margaret Marshall, *An Introduction to the World of Children's Books,* 1982; the author and *Word and Image* for William Moebius, 'Introduction to Picture Book Codes', *Word and Image,* vol. 2, no. 2, 1986; the author and *Signal* for Philip Pullman, 'Invisible Pictures', *Signal* 60, 1989; the author and University of California Press for Roland Barthes, *The Responsibility of Forms,* 1982; the author and Fontana Press for Roland Barthes, *Image Music Text,* 1977; the author and Cambridge University Press for Peter van Sommers, *Drawing and Cognition,* 1984; the author and William Collins Sons & Co. for Ferdinand de Saussure, *Course in General Linguistics,* 1959; the author and SAGE Publications Ltd for Stuart Hall, *Representation: Cultural representations and Signifying Practices,* 1997; the author and Vintage for Roland Barthes, *Mythologies,* 1957; the author and Westview Press for Laurie Schneider Adams, *The Methodologies of Art,* 1996; the author and Deakin University Press for Gunther Kress and Theo van Leeuwen, *Reading Images,* 1990; the author and School Bookshop Assoc. 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Dent & Sons Ltd for Wladimiro Dorigo, *Late Roman Painting,* 1970; the authors and Clarendon Press for *The Oxford English Dictionary (2nd ed.),* Vols. 1 & 6, 1989; the authors and Vintage for Jeffery Masson and Susan McCarthy, *When Elephants Weep,* 1994; the author and Prentice-Hall Inc. for P. H. Klopfer, *An Introduction to Animal Behaviour (2nd ed.),* 1974; the author and Holt, Rinehart & Winston Inc. for T. E. McGill, *Readings in Animal Behaviour (2nd ed.),* 1973; the author and The Pierpont Morgan Library for Helen M. Franc, *The Animal Kingdom; Illustrated Catalogue of an Exhibition of Manuscripts and Illuminations,* 1941; the author and The Tate Gallery for Lawrence Gowing, *Hogarth,* 1971; the author and Penguin for Basil Taylor, *Animal Painting in England, From Barlow to Landseer,* 1955; the author and School Bookshop Assoc. Ltd for Quentin Blake, 'Autograph no. 110. Emma Chichester Clark', *Books for Keeps* no. 110, 1998; the author and School Bookshop Assoc. 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Rosengarten, 'Home Truths: The Work of Paula Rego', *Paula Rego,* 1997; the author and School Bookshop Assoc. Ltd for Julia Eccleshare, 'Autograph no. 98. Sarah Garland', *Books for Keeps,* no. 98, 1996; the author and Express Newspapers Ltd for Elizabeth Grice, 'Every Picture Sells a Story', *The Sunday Express,* (no date available); the author and School Bookshop Assoc. Ltd for Stephanie Nettel, 'Autograph no. 107. Mick Inkpen', *Books for Keeps,* no. 107, 1997; the author and Philomel Books for Eric Carle, 'Where Do Ideas Come From?', *The Art of Eric Carle,* 1996; the author and The Guardian for Joanna Carey, 'Poetry in Commotion', *Guardian Education,* October 28th, 1997; the author and The Guardian for Joanna Carey, 'The Artist as Author', *Guardian Education,* May 26th, 1998; the author and Kingfisher Books for Joan Aiken, 'Beezlebub's Baby', *A Treasury of Ghost Stories,* 1996; the author and Kingfisher Books for Ted Hughes, 'How the Polar Bear Became', *A Treasury of Animal Stories,* 1992; the author and Corgi Books for Helen Cresswell, 'The Weather Cat', *A Bus Full of Stories for Four Year Olds,* 1994; the author and Scholar Press for Edward Hodnett, *Image and Text,* 1982; the author and The Guardian for Joanna Carey, 'Cameras Never Lie', *Guardian Education,* March 24th, 1998; the author and Bookbird Inc. for Desirée DeFlorimonte, 'Alexis Kyritsopoulos', *Bookbird,* vol. 36, no. 3, 1998; the author and Independent Newspapers (UK) Ltd for Andy Beckett, 'The Artist for whom the Dollars are in the Detail', *Independent on Sunday,* September 15th, 1996; the author and The Guardian for Douglas Morrison, 'Second Time Around for Ungerer', *Guardian Education,* May 26th, 1998; the author and Independent Newspapers (UK) Ltd for Andy Beckett, 'Crabby Cartoonist turns Gloom into an Art Form', *Independent on Sunday,* December 24th, 1995; the author and Independent Newspapers (UK) Ltd for Ralph Steadman, 'Old Swine for New Bottles', *Independent on Sunday,* August 13th, 1995; the author and School Bookshop Assoc. Ltd for Stephanie Nettel, 'Autograph no. 92. Nick Butterworth', *Books for Keeps,* no. 92, 1995; the author and Times Supplements Ltd for Karen Gold, 'Spirits of Decades Past', *Times Educational Supplement,* October 27th, 1995; the author and School Bookshop Assoc. Ltd for Margaret Rustin, 'Making Sense of Death', *Books for Keeps,* no. 105, 1997; the author and Children's Literature Association Quarterly for Sonia Landes, 'Picture Books As Literature', *Children's Literature Association Quarterly,* vol. 10, no. 2, 1985.

Also, I would like to thank the following artists for the use of copyright visual material:

The artist and Red Fox for Paul Geraghty, *The Great Green Forest,* 1992; the artist and Express Newspapers Ltd for John Harrold, *Rupert,* 1989; the artist and Red Fox for John Prater, *Timid Tim and the Cuggy Thief,* 1993; the artist and Scholastic Book Services for Arnold Lobel, *Frog and Toad are Friends,* 1970; the artist and Ladybird Books for John Dyke, *The Sly Fox and Red Hen,* 1978; the artist and Ladybird Books for Robert Lumley, *The Sly Fox and the Little Red Hen,* 1968; the artist and Frederick Warne for Kathleen Hale, *Orlando the Marmalade Cat, His Silver Wedding,* 1944; the artist and Scholastic for David Kirk, *Miss Spider's Wedding,* 1995; the artist and Pavilion for Edwin Nobel, *Aesop's Fables,* 1990; the artist and Andersen for Tony Ross, *Foxy fables,* 1986; the artist and Orion Children's Books for Selina Young, *Nanny Fox,* 1994; the artist and Macmillan for Wendy Watson, *Father Fox's Penny Rhymes,* 1971; the artist and Blandford for Dan Guravich, *The Polar Bear,* 1988; the artists and Blandford for Premaphotos Wildlife Ltd, *Grasshoppers and Mantids of the World,* 1990 & 1992; the artist and Collins for P. D. Eastman, *Robert the Rose Horse,* 1964; the artist and Polystyle Publications for Jenny Reyn, *The Babar Annual,* 1971; the artist and Puffin for Antony Maitland, *The First Puffin's Pleasure,* 1976; the artist and Walker Books for David Hughes, *Strat and Chatto,* 1989; the artist and Hutchinson for Guillermo Mordillo, *Crazy Crazy Jungle Life,* 1979; the artist and Hodder and Stoughton for Vanessa Julian-Opie, *Whiskers and Paws,* 1990; the artists and Polystyle for *The Brer Rabbit Book,* 1970; the artist and Scholastic Services for Kurt Wiese, *The Five Chinese Brothers,* 1938; the artist and Oxford University Press for Elizabeth Cleaver, *The Loon's Necklace,* 1977; the artist Thomasson-Grant Inc. for Adam Cvijanovic, *The Ledgerbook Of Thomas Blue Eagle,* 1994; the Trustees of the British Museum for William Hogarth, *The Bruiser,* 1793; the Fitzwilliam Museum for Sawrey Gilpin, *A Grey Arab Horse*; the artist and Usborne for Stephen Cartwright, *The Usborne Book of Robbers,* 1981; the artist and The Bodley Head for Jerry Pinkney, *The Patchwork Quilt,* 1985; the artist and William Heinemann for Caroline Binch, *Down by the River,* 1996; the Tate Gallery for William Blake, *Elohim Creating Adam,* 1795; the artist and Tate Gallery Publishing for Paula Rego, *Snow White Swallows the Poisoned Apple,* 1995; the artist and Mercis Publishing for Dick Bruna, *Miffy,* 1963; the artist and Jonathan Cape for Emma Chichester Clark, *Piper,* 1995; the artist and The Bodley Head for Sarah Garland, *Going to Playschool,* 1990; the artist and Puffin for Eric Carle, *The Very Hungry Caterpillar,* 1970; the artist and Oxford University Press for Charles Keeping, *Charley, Charlotte and the Golden Canary,* 1967; the artist and Corgi Picture Books for Simon Cox, *The Weather Cat,* 1994.

This research is dedicated to all the other 'Piglets' of the world.

Introduction

Intention

The title of this research project is: *An investigation from the view of the illustrator, into the representational stereotypes contained within UK-published, children's picture books, 1960-1994.*

The study is constructed of both written and practical elements, which essentially explore visual, composite information contained in published illustrations, research-directed practical work, and the experimental work of students.

Due to the proliferation of published titles available between 1960-1994, research material is contained by concentrating on particular themes, which are established as: *Fear of the Unknown as a Visual Metaphor, Contradictory Representation within Anthropomorphic Animal Illustrations,* and *The Representational Change in Anthropomorphic Animal Illustrations.*

It is important that research-directed practical work, although identified as 'illustration', be considered on commensurate terms to the written thesis, as both elements facilitate exploration into notions of stereotypical representation in particular ways, whilst contributing towards the research as a whole.

Also, while the two elements work as equal halves, research structure has ensured that through comparative and reflective study, links between them are maintained.

Research into the practice of illustration, via written and visual work is necessary, because illustrators need access to theory-based texts/images that go beyond historical, educational and biographical concepts, to provide methodological prompts to apply to their practice,

and the filtration of practically-led research into the academic environment works toward a body of information that ultimately benefits the practitioner, but this can only be achieved through credibility, availability and accessibility.

Research Relevance

The need for practice-led research is supported by Susanne K. Langer's proposition that:

> "Just as the philosophy of science required for its proper development the standpoint of the scientist... so the philosophy of art requires the standpoint of the artist to test the power of its concepts and prevent empty or naïve generalisations...it is, in fact, impossible to talk about art without adopting to some extent the language of the artists." (1953, p.ix)

Although Langer acknowledges the need for familiarity in order to conduct her philosophically-driven concepts, her statement highlights how research into the practice of illustration must be conducted by the illustrator, who can present findings that are not contained singly by language. The production of practice related studies in purely written form is detrimental, because as Donald A. Schön claims "There is nothing here to guide practitioners who wish to gain a better understanding of the practical uses and limits of research-based knowledge." (1983, p.viii). What emerges is the need for academic approaches that embrace practice-led research on equal terms with those that are theory-led.

This is further compounded by criteria for academic study on what is broadly termed as 'children's literature' that seems to contain illustration/picture books underneath its extensive umbrella, including what Peter Hunt describes as "unique genres... the school story... the folk and fairy tale... myth and legend, the picture book" (1991, p. 18). Problems arise in such studies however, because academics who's experience lies in the study of texts are attempting to critique illustration without practical experience of it,

which, as Patricia Cianciolo suggests, creates "little agreement among critics of children's literature about the criteria one should use to evaluate the illustrations that appear in books read by children" (1970, p.2). Clearly, there is a need for academic study that concentrates on imagery, which usefully partners others that concentrate on children's texts.

Identity and Placement

It is important to site the research amongst similar subject areas, although not in terms of separation through difference, but for inclusion, through particularity.

In the *Research Methodology* chapter, on page 14, the specifically-developed research methodology is discussed, and the chapter also highlights the theories of others[1], to help establish the reasons for applying a particular systematic approach to this project. Here it is discussed in relation to the study of children's literature.

Margaret Marshall establishes a list of functions to clarify the purpose of the children's book illustration:

> "1. To decorate the pages as part of the total book design.
> 2. To enhance the text.
> 3. To interpret the text.
> 4. To increase visual perception.
> 5. To provide visual information.
> 6. To aid visual discrimination.
> 7. To externalise, pictorially, fears that cannot be expressed in words.
> 8. To tell a story (in books without words)" (1982, p.98)

These functions, while accurate in terms of *descriptive* criteria, do not cover considerations concerning the *contents* of illustrations, and this is because Marshall is directed by her experience as a writer *about* books, and as a librarian.

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[1] These include Roland Barthes, Ferdinand de Saussure, Theo van Leeuwen, Gunter Kress, Arthur Asa Berger, Herbert Read, etc. through analysis of what each has to offer, what is acceptable, and what each lacks in terms of research objectives.

This descriptive approach to illustration is evident in other children's literature-based studies being due to a sparcity of critical information that deals specifically with illustration. It is considered the "most profitable"[2] option (as opposed to anything more uncertain/artistic/challenging), which suggests that creative judgement or analysis is based upon a removed view that cannot fully comprehend. Even when the process of analysis involves the listing of composites (as is the case in this research project), evident in the works of William Moebius[3], his "codes of position, size... perspective, frame, line and capillarity, and colour...are conventional codes of dominance and completion" (Hunt, P. 1991, p.182) which further support the need for academic writings that are directed by the practitioner.

Hunt recognises the need for a more effective[4] approach, as he realises that "we attempt to make sense of what we see by applying generic expectations... why, at the end of the book, is John's flat carpeted and comfortable, with the mothers on their knees drinking china tea?" (ibid. p.179). His recognition, and subsequent application of a generic analysis confirms the need for research/study that provides clues about the creative nature of the illustration, to complement/equal the standard of investigations involving text, or as Hunt states, to establish "a critical language for this new area, an area in which many things are possible"[5]

Research Methodology

The need for a methodology that specifically fulfils research aims is intertwined with the need for the research itself. Just as the critique of children's literature require particular methodological approaches from academics with specific/specialised knowledge, so too

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[2] Peter Hunt (1991, p.182)
[3] William Moebius. Introduction to picture book codes. *Word and Image*, 2,2(April – June 1986), pp.141-58
[4] Effective in terms of possible benefit to the illustrator, and indeed, the study of illustration generally.
[5] Ibid. p.175

must the investigation of illustration. Furthermore, the intention set out in the research title requires that this methodology be based upon observation, rather than signification. Because the overall objective is to explore representational stereotypes, there must be a methodology applied that dissects images to observe them via their physical construction. Also, the development of such a schema is a benefit to the practitioner, because it encourages a higher level of self-analysis, which in turn facilitates more sophisticated responses, and ultimately raises the quality of children's picture book illustration.

Producing findings via a methodology that observes is more effective than the application of a system that interprets, because as Barthes suggests,

> "every effort of classical semiotics tended to constitute...a Model, in relation to which each product could be defined in terms of discrepancies...Saussurian linguistics obliges us to modify the very discourse of analysis" (1982, p.151)

Essentially, Saussure's critique was just that – critical; therefore his methodology clearly would not be appropriate as a system that observes and collates such 'products'.

Hunt's discourse on the definition of what is 'quality literature' also recognises that an ideal of standard through significance presents problems, because "we cannot talk about an abstract 'better', only about differences... a text is a text, and how we see it is a question of context" (1991, p.12). Uncovering patterns in the illustrator's physical/creative realisations requires a system that does not judge the success of their concepts, but chronicles their individual choices. This is the only way research into investigating the evidence of representational stereotypes can emerge.

Recognising that in order to effectively assess the physical realisation of an image, a particular methodological system must be applied has been an important accomplishment

of the research, not only in terms of intellectual understanding of project aims, but also through the ability to develop a structured means of achieving the study's core intentions.

Thesis Structure

i)Data

Essentially, databases were created as a necessary means of observing and ordering the visual information contained in a large number of books relevant to the research, although because only particular theories are explored, such data is not considered as representative of all children's books.

Criteria for the inclusion of visual information into the various databases was directed by assessments dependent upon the author's view, so results, while informed, are essentially personal, however the application of a specifically-developed methodology for reviewing images combated possible inconsistencies or manipulation of details.

Data information reflects how the research concentrates on themes that relate to anthropomorphic animals, and fear of the unknown.

It was seen that *The Representational Change in Anthropomorphic Animal Illustrations* and *Contradictory Representation within Anthropomorphic Animal Illustrations* represent the basic visual realisations that illustrators seem to make of such characters, while *Fear of the Unknown as a Visual Metaphor* seems to reflect a cultural, visual approach to dealing with much wider issues.

The bodies of published/unpublished imagery are presented differently[6] within the research project, and the collated, data-controlled published work was directed by what specific, statistical information could effectively support/explore, in terms of initial theories and intentions - although crucially it was able to provide evidence of patterns/themes of representational stereotypes that were not false or pre-conceived by the author.

To chronicle the physical evidence of representational stereotypes, all data was guided by lists of thematically-related, linguistic, terminological glossaries, that excavated and controlled any information. Such glossaries were essential, as without them the research could not have as effectively established evidence of representative patterns. Indeed, because all further research was based upon data results, it was important that groups of information were as clear and accessible as possible.

The process of formulating and compiling data has increased investigative parameters and provided an in-depth knowledge of the subject, while helping to promote and stimulate new critical considerations. Furthermore, it has provided an essential body of factual information, an academic springboard for the research project, and a substantial influence on the direction of practical work (as all data gathering was completed before practical studies commenced).

Because the research has been conducted by a practitioner, data has been utilised both theoretically and practically, to reflect research structure/intentions.

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[6] These are established as the data-led collection of published works, the production of practical research, and collections of student-led experiments.

Evidence of representational stereotypes is accessed through scrutiny of completed data, and within the *Data Findings* chapter, results are thematically discussed, although full details of all databases and spreadsheets are contained within the enclosed floppy disc at the back of the thesis.

ii) Practice

This research project has involved the production of a body of visual work and a body of written work, and it is essential that while both investigate representational stereotypes, they are viewed as two equal halves of a whole.

Essentially, the practical research should be viewed (literally) in terms of *itself,* not as a visualisation of the thesis. This is important, because it confirms the nature of the research, which is defined as *practice-led.* Of course, the written and visual bodies of work both serve to identify the same thing – only, the ways they do this, differ.

Practical research is discussed in the thesis primarily as a way of siting a personal, creative methodology amongst the working practices and technical approaches of fine artists, other illustrators, and students, although only a selection of the practical research is highlighted as all stages of the creative process are evident upon scrutiny of the entire collection.

All practical research was directed by subliminal/instinctive responses, as this was more natural than illustrating as an academic/researcher. Also, such a response lessened the possibility of producing contrived imagery, and prevented data findings from overtly

affecting creative choices, although it was anticipated that such findings would have some beneficial/subtle effect.

During the research, a number of student-based experiments were conducted, to observe possible evidence of stereotypes emerging through multiple responses to a small selection of texts which related directly to identified themes.

This body of practical work is not presented separately, but is contained within the thesis, as it provides further evidence of how the application of research methodology facilitates investigation into representational stereotypes.

Various explorations within the research have revealed many anticipated and surprising results. Each chapter gives detailed accounts of the separate tasks undertaken, and how their outcomes individually contribute to the project as a whole. The culmination of such outcomes are discussed and assessed fully in the *Conclusions* chapter.

Research Methodology

Introduction

Because this research is directed by the practising illustrator, the project contains both creative and written elements, and aims to investigate the representational stereotypes contained in illustrations of contemporary British children's picture books. Essentially therefore, this chapter explains how such a research title identified the need for, and prompted the development of a specific methodology that accommodates these two modes of study.

The study researches books produced between 1960 – 1994 and due to the enormous range of titles available between these dates, it is contained by concentrating upon particular themes[1] The investigation of representational stereotypes dictates that the primary aim of both practical and written work is to explore composite, visual information contained in relevant illustrations, which thus directs the need for a methodology that is based upon observation, rather than signification. The development of an observationally-based methodology is important because it is the most effective way of researching patterns or common choices within the practice of creating illustrations.

To assist in the conceptual understanding of an observationally-based methodology, it is sited amongst other extant theories that 'read' images. This helps to present a criteria which identifies differences of intention, to support the development of a more appropriate methodology.

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[1] Such themes research published material, student's unpublished work and my own practical studies, and are identified as: *Fear of the Unknown as a Visual Metaphor, The Representational Change in Anthropomorphic Animal Illustrations,* and *Contradictory Representation within Anthropomorphic Animal Illustrations.*

Such theories are included in the works of Roland Barthes, Ferdinand de Saussure and Gunther Kress & Theo van Leeuwen, which focus on semiotics, linguistics and signification respectively. The works of Arthur Asa Berger and Peter van Sommers are discussed to focus on differences found in narrative and cognition, and the chapter also examines the works of Herbert Read, J. Hillis Miller and John Berger, which detail other studies into illustration, narrative theory and further methods of seeing/meaning. Discussing research methodology within the context of various theoretical frameworks helps to provide a forum that highlights differences of methodological approach. Such discussions also explain how an observationally-based methodology is pertinent to both practical and written work within this project, and the siting of research methodology amongst others' also serves to detail how methodological developments are needed as relevant additions to the subject of illustration, within the academic study of art.

The need to establish a specific methodology

The basis for developing an observationally-based methodology has not only been to fulfil the intentions held within the research title. An emerging personal interest into how illustrations could be interpreted for the benefit of other illustrators has also helped to provide methodological guidelines.

Through the investigation into extant theories, it is found that in the majority, the academic study of reading complete or finished images, seems to be directed by what is signified or interpreted. This suggests that such theories concentrate on significance or meaning and operate within the established theories of semiotic or perceptive interpretation. While such studies are an essential part of the understanding of visual

works, it is also necessary to develop methodologies that benefit research into uncharted territory, to promote academic study within the arts.

The fundamental reason for developing a new methodology within this research, is to facilitate a means of self-critique for the illustrator. Presently, there are few elucidatory resources available to students or professionals, that explain how to assess their practical processes. The physical act of producing an illustration, from the apprenticeship of the student, to the professional career of the illustrator, seems to evolve around a subliminal response to a brief or text. Such a response could potentially become self-prescriptive[2] if a system that begins to challenge this is not formulated and used. The creation and application of an observationally-based methodology, that exposes representational stereotypes, can start to encourage more sophisticated responses, that in turn raise the quality of children's picture books.

Because observations of stereotypical representations are directed through a focus on the illustrator's practical process, the core duty is to concentrate on the composite parts of an illustration, to present how such objects are created (drawn, painted etc.). Essentially, the research deciphers icons and marks (composites) contained in illustrations, and such a process bears similarities to other methods that study visual imagery, but differences emerge from those that assess signification, narrative, structure, cognition etc.

The identity and siting of an observationally-based research methodology amongst other theories is necessary, because it operates as an aid to further comprehension of practical

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[2] Through the experience of teaching and researching published material, it seems that illustrators and illustration students are affected by what other children's books are available, what they feel a publisher would like, what is admired within their peer group and what is directed by a cultural response.

study. In terms of its relevance to research intentions, a methodology is created from the personal desire to comprehend findings both critically and creatively.

This chapter details methodological developments[3] and the particular nature of its theory. Barthes' essay on the press photograph (1977, p.15-31) identified the separate stages of a photograph's production: those who take the photograph, those who place it in context, and those who receive it (the public). This also helps to identify stages in the production of an illustration. If an illustration were to go through a series of stages, the first could be identified as the conception, or ideas formed by text, the second stage would then be the realising of that idea into a physical object or image, and the third stage would be the reading or understanding of the image, i.e. semiotic value of finished product. Such stages serve to identify that stereotypical representative choices are linked to the second stage of the process. Semiotic theory could be said to concentrate primarily on the third stage, as it interprets meaning. The research methodology concerns the second stage of the process – what icons illustrators apply to a physical realisation. Also, it could be said that cognitive theory concentrates on the second stage of the process, but it's discourse seems to concern psychological choices, rather than creative solutions. The research does not explore cognitive methods of drawing, mark making, the physical act of drawing (such as movement of the wrist or arm), or representational devices such as spacial hierarchy, as detailed in the experiments of Peter van Sommers (1984). Looking at the ways in which illustrators produce such elements are examined only through practical contexts, rather than cognitive concepts. This involves analysing completed, published material (which semiotic and connotative

[3] The specific application of the methodology of gathering and cataloguing data is detailed in the data-related chapters of the thesis, while its specific application to the production of practical studies is detailed in the *Post Practical* chapter.

methodologies also do), but its primary concern is to assess how such illustrations are practically constructed, which therefore allows the study of uncompleted illustrations also.

Because the stages of production are identified separately, so too must be the methods of studying them. Barthes also identified this, as he proposed that "These observations are not without their importance for it can readily be seen that in the case of the press photograph the three traditional parts of the message do not call for the same method of investigation" (1977, p.15). What emerges is the need for a specific methodology for a specific purpose.

As an illustrator and as a researcher, it has been important to recognise and study the creative realisation, or second stage of the general construction of an image. Although the development of such a methodology has been specific in terms of the nature of the research; namely to produce a body of practical work, and specific in terms of subject; namely illustration, there is no reason why its relevance should be confined to one project.

The application of a process that identifies creative choices is a significant aid to the practice of illustration, and further academic study into issues of professional practice will highlight its continuing relevance.

Developments from extant methodologies

Identifying research methodology involves siting it amongst the work of intellectuals who explored other methods of seeing/meaning, so this section discusses the theoretical propositions of various academics. Issues emerging from these discussions highlight a

cohesive framework that supports the need for an observationally-based methodology, specific to research intentions.

> Our definition of the linguistic sign poses an important question of terminology. I call the combination of a concept and a sound-image a *sign*, but in current usage the term generally designates only a sound-image, a word, for example (*arbor*, etc.). One tends to forget that *arbor* is called a sign only because it carries the concept "tree," with the result that the idea of the sensory part implies the idea of the whole. (Saussure 1959, p.67)

The Swiss linguist Saussure is regarded[4] as having developed the application of a sign-based system, through linguistics, which has influenced the study of semiotics and representation. His theories concern the idea of the sign, the signifier and the signified. These three notions form the basis for reading objects, or what he terms as the "linguistic sign" (ibid. p.65) within various cultures. Saussure proposed that the concept of the form (picture, photograph etc.) should be known as the signifier, and that what he describes as the "sound-image" (ibid. p.66), or the articulation of the concept be known as the signified, with the combination of the two becoming the sign. Stuart Hall (1997) discusses how Saussure further established the arbitrary nature of the sign, in that it does not possess a fixed meaning, but is identified through its relation to other signs within a group:

> Signs do not possess a fixed or essential meaning. What signifies, according to Saussure, is not RED or the essence of 'red-ness', but *the difference between RED and GREEN*... For example, it is hard to define the meaning of FATHER except in relation to, and in terms of its difference from, other kinship terms, like MOTHER, DAUGHTER, SON and so on. (Hall 1997, p. 31, his emphasis)

The explanation of Saussure's theory highlights his concern with ways in which object and language are closely inter-linked with meaning, or signification. On discussion of Saussure's theory it is established that the notions of object and meaning work in equal

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[4] Laurie Schneider Adams (1996, p.133) identifies the formative value of Saussure's theory, along with the work of the American Philosopher Charles Sanders Peirce, for their studies into semiotic theory.

measure and that such notions are used to decipher what is already there – they are a dissection of an established format of language and seeing, or semiotics.

> Now to postulate a signification is to have recourse to semiology. I do not mean that semiology could account for all these aspects of research equally well: they have different contents. But they have a common status: they are all sciences dealing with values. They are not content with meeting the facts: they define and explore them as tokens for something else. (Barthes 1957, p.111)

The essays of the French philosopher Barthes deal with coding systems and the connotative values of images seen in everyday life. His observations used the framework of semiotics, established earlier by Saussure, to discuss topics such as film, advertising, myth etc. The essays used particularly within this research discuss modern myth, the photograph, the advertisement and film.

Barthes discussed the modern myth within the framework of its semiotic value (1957, p.109-159) to discuss another aspect- that of connotation, evident through the full aspect (meaning) and the empty aspect (form) (ibid. p.122). By using the system of linguistics (signifier, signified, sign), he proposed that myth contains two semiological systems:

> ...one of which is staggered in relation to the other: a linguistic system, the language (or the modes of representation which are assimilated to it), which I shall call the *language-object*, because it is the language which myth gets hold of in order to build its own system; and myth itself, which I shall call *metalanguage*, because it is a second language, *in which* one speaks about the first. ...This is why the semiologist is entitled to treat in the same way writing and pictures: what he retains from them is the fact that they are both *signs*, that they both reach the threshold of myth endowed with the same signifying function, that they constitute, one just as much as the other, a language-object. (ibid. p.115 his italics)

Barthes explored the notion of myth as a semiological system that extends beyond the established notion of linguistics, or the language-object. He did however, acknowledge that myth is semiological (and therefore dependent upon interpretation, or meaning), although it "is a second-order semiological system" (ibid. p.114). This second-order system emerges from the tri-dimensional pattern found in Saussurean linguistic theory.

Barthes proposed that what is established as the sign in the first-order system (linguistics), becomes the signifier in the second-order system, because "however different at the start, [they] are reduced to a pure signifying function as soon as they are caught by myth. Myth sees in them only the same raw material; their unity is that they all come down to the status of a mere language" (ibid.).

> Here we want to stress that Barthes' account misses an important point: the visual component of a text is an independently organised and structured message – connected with the verbal text, but in no way dependent on it. And similarly the other way round. ...we do not simply import the theories and methodologies of linguistics into the domain of the visual. We take the view that language and visual communication both realise the same more fundamental and far-reaching systems of meaning that constitute our culture, each by means of its own specific forms, and independently. (Kress/van Leeuwen 1990, p.4)

More recently, Kress and van Leeuwen have explored reading images through further development of Barthes' theory on rhetoric and connotation. Interestingly, they also study children's book illustrations, through the composites contained within, although their study stems from the educational value of how visual communication is received within child development. They state that:

> The fading out of illustrations in texts by and for children, then, is not a straightforward disvaluation of visual communication, but a valuation which gives particular prominence to one kind of visual communication, writing, and to one kind of visual literacy, the 'old' visual literacy. Other visual communication is either treated as the domain of a very small elite of specialists, or disvalued as a possible form of expression for articulate, reasoned communication, seen as a 'childish' stage one grows out of. (ibid. p.3)

If visual communication is seen as less sophisticated or developed/cultural than writing, more emphasis will be placed upon the quality of literature. This suggests that an illustrator's response to a text is not privy to the same level of critical analysis, because images are seen to be judged as secondary information, which is paradoxical, as books are usually chosen/bought upon the strength of those illustrations.

Kress/van Leeuwen suggest that there is some opposition to visual literacy, particularly "in situations where they form an alternative to writing and can therefore be seen as a potential threat to the present dominance of verbal literacy" (ibid.), which is also recognised by Charles Keeping, who states "If half the book is going to be drawings, the bloke doing the drawings has to have as much say as the writer" (1982, p.21). Although it seems that visual language is seemingly discouraged because of the possible threat to a verbal language, the inclusion of this theory is only to highlight the necessity to encourage different/appropriate methodological approaches.

Kress/van Leeuwen go on to discuss the possibilities/limitations of the two media (writing, image) and that there is a degree of semiotic difference between the two. Although Kress/van Leeuwen propose there are different semiotic approaches, based upon inequalities between analysis of verbal and visual information, they suggest that in some cultures, these inequalities do not exist (1990, p.8). Of these cultures, they propose that:

> Cultures which still retain the full use of both media of representation are, from the point of view of 'literate cultures', regarded as illiterate, impoverished, under-developed, when it might in fact be said that they have a richer array of means of representation than that overtly and consciously available to literate cultures. (ibid.)

However, they do suggest that within our 'literate' culture, there is one forum for image and text to work side by side – pre-school children's illustrated books. Using particular illustration samples, Kress/van Leeuwen analyse their composite parts, including ripples, shadows, duck, towel, etc. (ibid. p.9), although their analysis encounters problems. Through trying to identify all the composites for their *meaning*, "they are the sort of questions with which one might start if one wanted to show that images are structured messages, and amenable to analysis." (ibid. p.10). The source of such problems is because they apply a methodology that attempts to derive meaning at all

costs. Whether the exercise is to assess a complete or dissected image, the intention, or desire is always to signify. The reasons why the semiotic interpretation of children's picture book illustrations faces problems would be an interesting research project, but within the context of this study it seems there is a need for a methodology that explores composites as a framework that *partners* semiology, rather than meaning being the primary objective.

Kress/van Leeuwen also use two sample illustrations from children's picture books, to analyse differences in style. One is described as "highly abstracted...open", and the other as "more realistic...closed and authoritarian" (ibid. p.14). This research does not attempt to assess the nature of the style, as it considers composites such as line, tone, colour etc[5], and representational stereotypes emerge from cataloguing such considerations. If, for example such sample illustrations were relevant/used within this research, examinations might highlight similarities (evident in medium, animals, colour, physical action, etc.) rather than identifying differences.

Kress/van Leeuwen's further study of the illustration samples is also interesting. Through their analysis of the relationship between text and image, they observe that the inclusion of text provides a "generic label" (ibid. p.11), which also promotes an analogous familiarity through the presence of the text rather than the illustration. The study of power play between image and text is inextricably linked to a methodology that explores meaning.

[5] Evidence of these considerations are found in the data chapters of the research and visually within the practical body of work.

In his essays on the subject of illustration, J. Hillis Miller (1992) recognises the need for an application of different methodologies to both word and image, highlighted within his discourse of the graphic arts:

> If graphic illustration has such disruptive power, has... the interpretation of pictures been illicitly invaded by models of reading based too narrowly on the kind of meaning written words have? Is there a mode of meaning specific to the graphic image, exceeding, supplementing or lying beside any meaning that can be expressed in words, therefore irreducible to any words, however eloquent? (ibid. p.66)

Similar to the discourses of Barthes and Kress/van Leeuwen, Miller's proposal also supports the need for specific methodologies aimed at the analysis of images, although again, differences emerge in intentions/contexts - from terminology and semiotic connotation to observation of practical process. Miller's opinions reveal particular differences concerning the general role illustration plays alongside text, as he proposes that the power of the written word "will pass into the picture and be present there", and that "An illustration will drain this power off, leaving the book dead letter" because "The word evokes. The illustration presents." (ibid. p.67).

Such a view somewhat excludes the role illustration plays in books for younger audiences, as within such publications, illustrations do exactly the opposite of what is described here, as rather than diminishing the power of text, illustrations in children's picture books instruct and expand on what is usually very limited text. Miller supports his theory by referencing Henry James' 'A Small Boy and Others', describing how James was more affected by Cruikshank's etchings of Dickens' 'Oliver Twist' than the text, as "The illustrations, for him, obliterated the words." (ibid. p.70). Miller describes how, as an adult, James also feared that "illustrations will usurp or darken the illuminating power of the text." (ibid. p.68), but it must be recognised that James' opinion of the power of illustration over text is based upon childhood experience, and

books aimed at children generally contain illustrations that provide information over and above what is literally contained in a text, or else they give clues to assist in the process of learning to read.

It would be interesting to investigate whether Miller's discourse (which seems to concentrate on the illustration of adult text) is identified as excluding children's picture books, and whether such an exclusion is directed by academic regard toward the study of these books.

Through the explanation of the above theories, it is possible to discuss what each theory has to offer this study, what is acceptable to the project and what each lacks in terms of research objectives.

Saussure's discourse is relevant to other parts of the illustration process, as such images can be 'read', similarly to art pieces. In fact, illustrations must be susceptible to semiotics for them to function successfully within our society, but the research cannot examine the construction or composites of an illustration via their semiotic value, as this would ultimately assess their significant meaning, rather than their practical construction, which would not produce appropriate findings, and it is possible that as Saussure suggests, if semiology is organised as a science (1959, p.68), the main concern is that interpretation is grounded on the arbitrary nature of the sign. It would seem then that his physical/intellectual act of reading images is critical and therefore semiotic in intention and that it relies upon the viewer's ability to interpret what is seen, whatever the purpose of the observation[6]. Semiology was used within some areas of the research, as initially illustrations were interpreted for their appropriateness to identified themes (necessary, because such interpretation must be directed by an acknowledgement of

[6] This interpretation can be dependent upon many things, including familiarity of cultural iconism and through arbitrary association.

what is publicly available). Once this was achieved however, a methodology was developed that dissected representative images that were accepted as being fearful or containing anthropomorphic animals. The research project could have operated literally within the title and simply identified examples of stereotypically represented anthropomorphic animals or fear, but inevitably this task still required a method of identifying how such illustrations were stereotypical. Essentially, research methodology dissects representative images and observes illustrations through their physical construction, to aid in the production of practical studies that are reflective of findings.

In terms of the difference between Barthes' development of Saussure's semiotic theory and that of the research methodology, is Barthes continued to analyse signification, or meaning, whereas research methodology observes the practical process, or construction of an image. Again, a semiotic system could not reveal relevant bodies of data, and Barthes' analysis of the partial analogy between meaning and form (image) supports the need for a specifically-designed methodology for a specific task:

> ...the form drops many analogous features and keeps only a few: it keeps the sloping roof, the visible beams in the Basque chalet, it abandons the stairs, the barn, the weathered look, etc. One must even go further: a *complete* image would exclude myth, or at least would compel it to seize only its very completeness. This is just what happens in the case of bad painting, which is wholly based on the myth of what is 'filled out' and 'finished' (it is the opposite and symmetrical case of the myth of the absurd: here, the form mythifies an 'absence', there, a surplus). But in general myth prefers to work with poor, incomplete images, where the meaning is already relieved of its fat, and ready for a signification, such as caricatures, pastiches, symbols, etc... Myth is a pure ideographic system, where the forms are still motivated by the concept which they represent while not yet, by a long way, covering the sum of its possibilities for representation. (1957, p.127, his italics)

Barthes suggested an ideological schema for obtaining myth: a syntactic presentation that leaves space for its analogous meaning. This would suggest that if there were a preference for such images, the system applied is based on opinion, or judgement (although not of what is 'good' or 'bad'), because it aims to 'fill in' absent detail, in

order to obtain myth and may omit or ignore present details which possibly detract from that myth. Essentially, the exercise is analytical, rather than observational (in a purist sense).

What establishes the difference between Barthes theory and research methodology, is that Barthes continued to analyse signification, or meaning, rather than the practical process of creating an image, which must be able to not only observe whole illustrations, but to investigate all levels of representation, down to the abstract use of simple marks and lines contained within, to identify levels of popularity.

Barthes methodology for analysis moves closer to the intentions of this research project, as he recognises the need to study a "reduced system of significations" to establish a "stock of stereotypes" (1977, p.18). When discussing the obtuse meaning of a film still from Eisenstein's 'Ivan the Terrible' (ibid. p.57), Barthes identifies and lists various composites (closed eyes, convex mouth, shadows, etc.), although his intentions are to explore denotation and connotation, rather than stereotypical representation.

When Barthes discusses drawing, he suggests that it opposes (fine art) photography, because "even when denoted, [it] is a coded message" (ibid. p.43). To some extent, there is an agreement on this, because illustrators are directed by their own cultural heritage when producing an image that denotes what is evident in a text. For this reason, as Barthes infers:

> ...the operation of the drawing (the coding) immediately necessitates a certain division between the significant and the insignificant: the drawing does not reproduce *everything* (often it reproduces very little), without it ceasing, however, to be a strong message;...In other words, the denotation of the drawing is less pure than that of the photograph, for there is no drawing without style. (ibid.)

Barthes' discourse on the cultural nature of drawing highlights how stereotypical representation is linked to cultural context, and to avoid false/controlled analysis of

relevant illustrations, it has been important to recognise that a detachment must be made from such cultural definitions in order to build the data.

Barthes raises an important point concerning identification, or what he terms as metalanguage. He describes the difficulty in naming signifieds that have "a particular semantic nature" (ibid. p.48) within a language that is not specialised for such a task[7]. Such a difficulty was also experienced in this research, as to create a terminology for every mark, line tone, etc. would have created endless lists within the databases. It is therefore appropriate that a methodology has been developed and applied by a practitioner, as the intention to highlight process needs to be effectively explored within both written and practical frameworks. Methodologies that are specifically directed by the production of visual material help to provide solutions to the limited use of a linguistic terminology. Visual, abstract concepts that cannot be separately identified linguistically, can be specifically explored practically.

Barthes' proposition on the coded divisions between significance and insignificance supports the need to develop a methodology that observes style, rather than analysing it. Kress/van Leeuwen's critique of illustrations taken from children's picture books study how images convey high to low modal (realistic) representations, via a methodology that lists certain topic areas: colour, decontextualisation, reduced representation, reduction of depth, and reduction of illumination. Within these topic areas, images are generally observed through a dissection of components, which consider composites in a similar way to this research:

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[7] Hillis Miller also recognises this, as he states "This language is not a direct and appropriate terminology, an adequate literal language, since no such language exists or is possible." (1992, p.139)

> ...we find settings which are out of focus to a greater or lesser degree, or which lose detail through ethereal brightness ('overexposure') or muddy darkness ('underexposure'), or through the loss of visual detail in the depiction. Further decontextualisation can be achieved through ellipsis: a few 'props' suffice to suggest a setting, or a small, irregularly shaped patch of green under the feet of a figure, with a few lines suggesting grass, indicates the setting, while the rest of the paper is left blank. Or perhaps the background may merely show an irregular pattern of light and shade, or a field of modulated colour. (1990, p.55)

Similarities emerge as the decision to also dissect, examine, group and catalogue composites provide findings that can be analysed to uncover possible representational stereotypes, which can be further explored through practical work.

Kress/van Leeuwen explore further points that bear relevance to issues contained in the research. Through discussion concerning symbolic attributive process, it becomes apparent that their methodology acknowledges representative symbols that act as suggestive, supportive clues to the image as a whole. Their methodology lists characteristics such as "being placed in the foreground, through exaggerated size, through being especially well lit or in especially sharp focus, or through its conspicuous colour or tone" (ibid. p.79). Their acknowledgement of the function of supporting 'participants' bears similarity to composites evident in the theme of *Fear of the Unknown as a Visual Metaphor*[8], although intentions differ. It does however support the desire to recognise all composites, whatever their potential importance.

Kress/van Leeuwen conclude that they expect a challenge to their theories, to extend the language of art. This will be inevitable, but it should not be considered as a challenging of theories, rather the adding to, and building on, what is already considered.

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[8] Through the process of constructing relevant databases, the fear-based theme seems to utilise supporting elements to help create a fearful illustration. Such elements have included colours, perspectival devices, lighting, etc. Full details of all the elements found can be seen in the data information of the research.

So far, research methodology has been sited with theories that explore semiotic processes. It now is discussed via the narrative framework.

> We seldom think about it, but we spend our lives immersed in narratives. Every day, we swim in a sea of stories and tales that we hear or read or listen to or see (or some combination of all of these), from our earliest days to our deaths. And our deaths are recorded in narratives, also – for that's what obituaries are. (Berger 1997, p.1)

Arthur Asa Berger establishes how prevalent narrative is within Western culture, and that its presence is evident almost from birth (ibid.), so it is important to acknowledge narrative theory, because it plays such a fundamental role within children's picture book illustrations. In addition, narratives must be discussed, as the theme *Representational Change in Anthropomorphic Animal Illustrations* observes the collective, sequential contents of relevant illustrations.

Berger's point regarding the narrative value of a single image highlights the difference between theories concerning narrative and semiotics. Berger proposes that single images – "Drawings, paintings, photographs – anything pictorial, in one frame – are not generally thought to be narratives, though they may be parts of narratives that we all know and are familiar with." (ibid. p.6) Semiotics can obtain as much information from a single image as from a sequence, and the research methodology is also concerned with recording either what is contained in a single image, or a series of images.

Berger also suggests that narratives rely on familiarity through knowledge of the subject. He proposes that "If a reader does not know what a sheep is, what wool is, what a master is, and what a dame is, "Baa, Baa, Black Sheep" doesn't make any sense. Stories aimed at young children tend to deal with animals and other figures they have learned about and have relatively simple plots." (ibid. p.12). This is a curious statement, as it cannot be based upon what is evident in many illustrations aimed at

young children. If the research data (which is minute, compared to the number of children's books in print) is referenced[9], it is easily noticed how many diverse species of animals are used. Not only this, but through scrutiny of such data titles, it would seem that many plots contained are actually relatively complex.

These contentions promote the notion that many animal species are learned about as books are discovered and read, although it would seem that the introduction of new animal species is not always the illustrator's objective. Animals are often used because they assist in providing solutions to problems surrounding politically correct issues such as race, sex, disability, etc. therefore it seems that animals perform dual roles within children's book illustrations. Such points also contest the notion that the understanding of narrative is dependent upon the familiarity of the animal, illustrators make narrative choices that encourage the viewer to turn the page, to entice them and allow for spontaneous links from image to image. Indeed, some types of books rely on this – books with no text, for instance, or illustrations that contain animals that are so heavily distorted by anthropomorphism, even if a child was familiar with the species, the represented character forces narrative understanding through unfamiliarity.

It is important not to stray from the point of the contention; the aim is not to debate the context of narrative within children's book illustrations, but to highlight the fact that through a specifically developed methodology, it is possible to consult findings, to present informed challenges.

Berger explores various theorists of narrativity, including Vladimir Propp, Mieke Bal, Raymond Queneau and Seymour Chatman and he begins by discussing Propp's

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[9] The spreadsheets *rc1* and *cr2* particularly detail all animals seen.

'Morphology[10] of the Folktale' (1968). While it would be foolish to try to include the works of too many theorists, Propp's 'Morphology of the Folktale' is worth exploring, because of his methodology. Initially, similarities arise in terminology. Propp applied his methodology to the study of a hundred Russian fairy tales to assess the basic narratives contained within. Berger proposes that "because the functions he found in his 100 folktales are not limited to the stories he studied; with minor adaptations, many of his functions can be applied to modern narratives (of all genres) as well." (1997, p.24). The intentions of Propp's functions differ from those of the research, in that they explore narrative, but the methodology he applied to his study bears many similarities to the one used within this research. If data contained within this project is referenced[11], functions are also used to assess collections of images, for example: *hind legs, clothed, human ability, human habitat* etc. in the assessment of anthropomorphic animals.

So far, discussions have centred around the need to develop a specific methodology, by siting it within other theoretical frameworks. J. Hillis Miller's series of essays on the subject of illustration within the context of cultural studies facilitates discussion of different theoretical approaches within the discipline itself. His writings establish the use of light as a common link and highlights the work of Turner, Ruskin, and 'Phiz', among others.

> More broadly, the theoretical issue that lies behind the function of illustrations in novels is the relation of picture to word. Is a picture worth a thousand words? If so, why? Perhaps because the picture presents something, makes it more present, than any words can, and does this more economically. A picture leaves language following lamely behind with its fatal necessity of enumerating things one by one. Perhaps. (Miller. 1992, p.61)

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[10] Morphology is established as the study of forms and structures that apply to the areas of Biology, Literature and Imagery (Makins, M. et al. 1982, p.866)

[11] Particularly *rc am* and *cr2*.

Miller begins by suggesting that the work of younger scholars within cultural studies "have been formed by artworks and other cultural artefacts produced by the new technology" and that "scholars of cultural criticism are as adept in films, television, advertising, popular music and mass media generally as they are in the book." (ibid. p.43). He suggests that despite the use of new technologies, contemporary research does not always develop new or more sophisticated methodologies than those already used. However, through such advancements, and scholars' broadening awareness of multi-media and contemporary cultural sources, new methodologies are more likely to be inevitable, although they may not all be more sophisticated. New methodologies may also be directed by intentions established in research proposals – as is the case in this project – which depend upon changing attitudes toward the theoretical/critical study of creative process. There must also be an awareness of the possibility of new methodologies having to be developed for research projects that study and utilise these new technologies, because research is expected to build upon previous findings as well as being new and unique.

Illustration has been researched in historical and sociological contexts with established/appropriate methodologies; research concerning its professional practice also needs to apply an appropriate methodology. Identifying the context for an investigation also identifies the specific methodology appropriate to the task and supports the desire to develop one particular to the research.

When Miller discusses Ruskin's comments on 'The Last Furrow' by Holbein (ibid. pp.88-96), he highlights Ruskin's attention to the composite marks and representative considerations made by the artist. Upon further reading, it becomes apparent that

Ruskin's comments are directed by the success of the artist's decisions, rather than observing the marks as practical considerations. Ruskin's observations, while showing similarities to those made in this research, also identify the differences. This research does not judge the success of artistic decision, but observes and catalogues, in order to visually explore any emerging patterns. Research methodology is not contained within a critical discourse – it must be directed by observation of the professional process, rather than the effective outcome - because that is the primary way in which representational stereotypes are identified.

Similarly, methodological differences are revealed through Miller's essay on Phiz's illustrations for Dickens' 'The Pickwick Papers', by Michael Steig et al. (ibid. pp.96-111). Steig's instructions on how to 'read' Phiz's illustrations reference Hogarthian, iconographic details such as puns, metaphors, allegorical emblems, through their signifying nature. Such emblems include "the stuffed owl in *Mrs Bardell Faints in Mr Pickwick's Arms,* the kitten attacking the remains of a meat pie in *Job Trotter Encounters Sam in Mr Muzzle's Kitchen*, or the spider's web in *The First Interview with Mr Serjeant Snubbin*," (ibid. p.101). While observation of such icons is also undertaken in this research project, the primary requirement is to examine how such icons are drawn.

Miller's essays emphasise subtle differences between various methodologies concerning the study of illustration. Ruskin, while observing the process of creating woodcuts, was driven by the immorality of an artist's decision and was therefore assessing the purity of the image, and Steig et al. were directed by the allegorical nature of a particular illustrator's work. Identifying the context for an investigation also identifies the specific

methodology appropriate to the task and supports the desire to develop one particular to this research.

> Line, in fact, is often a very summary and abstract device for rendering a subject – a pictorial shorthand. It is amazing how abstract it can become without offending the *conventional* codes of representation – consider, for example, the various manners in which the foliage of trees is represented; and this only serves to show the predominant part played by conventions in our aesthetic experience. (Read 1931, pp. 39-40, his italics)

Finally, the essays of Herbert Read in 'The Meaning of Art' (1931) establish how the primary action within fine arts is to create the line. This proposal is supported, as through the observation of illustrations and by the application of research methodology, it is seen that many composites rely upon a combination of marks and unrelated lines. Lines that are represented separately can form the impression of a mass, or object, similarly to Read's example of trees (ibid.). Research methodology, coupled with professional, practical knowledge (through being an illustrator), facilitates the observation of lines as separate marks, and those in group form. Such considerations are directed by research intentions of observing representational stereotypes, rather than cognitive or semiotic methods of marking or drawing and allows for the application of data findings to facilitate practical investigations.

Acceptability

While this chapter has discussed differing approaches to methodologies concerning the assessment of imagery, it is worth highlighting an article that concerns an opinion towards developing theoretical frameworks within the arts generally. In 'I Think, therefore I theorise', David N. Livingstone (1998) assesses the attack on developing independent theories within the subjects of literature, music and the arts:

> Consider, for instance, George Steiner's judgement that in literature, music and the arts, "the concept of theory and the theoretical, in any responsible sense, is either a self-flattering delusion or a misappropriation from the domain of the sciences." (ibid. p.18)

Livingstone proposes that such an opinion may stem from "an irritation with the abstract, a sense of exasperated incomprehension at what seems like the pretensions of a self-appointed, theory-sated elite." (ibid.). This suggests a consensus that theory should be developed from templates established within the sciences, and that other theories should stem from this. Livingstone proposes however, that science-based templates have changed, so the consensus is contestable.

This implies an indication of a general incomprehension towards theory within ephemeral subjects that challenge notions of established academic pathways. It is widely accepted that there must be continuing technological/scientific research developments, but surely this must also be the case for social sciences, humanities and the arts. As Livingstone establishes:

> Railing at theory per se is hardly a substitute for the hard work involved in assessing the persuasiveness of a new proposal or a novel set of speculations. Querying whether these pass muster as "theory" is immaterial as to whether or not conceptual enrichment may be derived from conjecture, reimagining, supposition, redescription. These are rich concepts, and if we miss them as cognitively anorexic we may miss insights that may be on offer. (ibid.)

What emerges is the necessity to follow a template/methodology that is not only relevant to the subject, but can also excavate the necessary information needed. This chapter has discussed a number of theories on the analysis of visual material, and highlighted their inter-related and inter-wovęn relevance. It has also detailed the need for a research-specific methodology that should be sited amongst these other theories, as subject areas need subtle and specifically-developed theoretical divisions in order to continue specialist research within the arts.

Summary

Essentially, a methodology has been developed to observe if/how composites are stereotypically represented within children's picture book illustrations, and its core duty is based upon observation, rather than signification. Importantly, research investigations are from the view of the practising illustrator, therefore interpretation is directed by a practice-led viewpoint.

The methodology's aim is to decipher icons and marks; identified as composites, which it conducts through the observation of professional practice and through this analysis it is possible to assess a specifically constructed body of data that aids practical study. Such an aim has been not only pertinent to the production of practical work and to serve the subject of illustration, but its application must be appropriate to the outcomes of both written and visual material.

The theoretical methodologies of others have been discussed, to identify the need for a particular methodology that is relevant to this project. The discussion of individual aims and objectives has been explored contextually through the work of various academics, to recognise the need for a particular analysis of images. Semiology/connotation is established as using a methodology that discovers the signification of images and text, and through discussion of such theories it becomes apparent that a semiological system could not reveal findings relevant to aid in practical study. This supports research theory that along with the need to identify separate ways of observing the signification of image and text, there is a further need to observe the practical process of producing/creating images.

Finally, the discussion of different methodologies identifies how a theoretical framework builds upon the academic study and credibility of art, and that developments through new methodologies not only benefit the study of the subject generally, but through this project, the subject of illustration specifically.

Database Building

Introduction

The illustrations contained in children's picture books provide the core subject of this project. To study them within a contemporary, practically-directed framework reflects the desire to discover new ways of approaching academic research within the arts. The objective of the project is to observe the practical process, or physical realisation of images, to assess whether representative stereotypes exist, and the research is contained by developing particular themes, which concentrate on anthropomorphic animals and fear of the unknown.

Through the application of a developed methodology, the research analyses a collection of both published and unpublished material, to facilitate the production of reflective, practical study[1]. Published work that is thematically relevant is grouped in various ways, so that particular observations can be analysed. These groupings are contained in databases and spreadsheets, providing statistical information to support the rest of the research project, including theoretical, practical, and factual issues.

Databases were created initially as a way of collecting information on a large number of books relevant to issues raised in the research. Databases were needed to catalogue emerging specific details held in each children's book used, as details not included in a traditional bibliography had to be collected for a successful continuation of the research. For this reason, separate databases and bibliography were used for children's books referenced during the study, whilst all other titles were contained in a traditional bibliography.

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[1] These two collections are used differently within the research. Unpublished material is identified as experimental work produced by illustration students, whereas published material is used exclusively within data-led information.

This chapter gives an account of how databases evolved during the research, stating the reasons for this, and the implementation of changing formats as criteria developed, the details of which are highlighted in the *Initial Intention* and *Database Developments* sections of this chapter. The chapter details how a method of initiating databases evolved that encompassed research requirements and expectations.

A major part of the data development has been deciding what specific information is needed from books and how that is grouped and used effectively to benefit the study. This chapter details how initial proposals affected the structure and contents of databases, and how their changes have in turn affected the direction and expectations of the research as a whole.

Databases and spreadsheets were initially regarded as collections of annotative information. However, as the study developed, so has their role. This chapter explains how a bibliographical database that was re-assessed and re-formatted, broken down into smaller, more intense groupings became four themed databases and one bibliographical database, for a more effective body of information.

It is important to stress that originally, data information was considered as occupying a small portion of the project's contents; initial intentions were to provide back-up information after practical studies were complete. However, it became apparent that data should be supplied, analysed, entered and completed before the practical work could begin. It was realised how crucial data is for providing evidence of emerging patterns or common themes and methods, to avoid false or pre-conceived notions of visual representation.

Data compiling has assisted in increasing the investigative parameters of the study, providing an in-depth knowledge about the subject, as well as a beneficial awareness

within the subject of illustration.

The databases provide a chance to access books that usually would not be available to the public. The provision of access for the purposes of creating data-led information has been extremely useful to the research and has provided a unique collection of information.

This chapter catalogues the objectival aims of databases, how statistical information was first realised, and methods for obtaining it. Emerging issues are also discussed, as well as an account of the progression from a single database to themed and bibliographical structures. Each identified theme is examined within statistical parameters, and continues by explaining particular developments during the research.

Data developments help to promote and stimulate new research considerations, and their collective body of work provides a necessary basis of factual data, channelled by criteria established in the research proposal. They also operate as an academic springboard for the major part of the research, which is a critique on the practical process, as data information has had a substantial influence on the choices made during practical research and helped to guide their creative direction. Through the comparison of charts with theories, challenges were made to notions of what is acceptable or expected, and because the research is investigated by a practising illustrator, it was possible to explore data information in more than an annotative way. It has been important to establish that the unique nature of the research has depended upon the ability to challenge findings through practice and theory, as a way of exploring whether representational stereotyping exists within children's picture books.

The benefit of creating data-led information is not only contained within the research; it is also possible to continue its expansion after the completion of the PhD, through the same

methods that were adopted for the study. This allows for useful future reference with regards to personal, professional, tutorial and practical work.

Most importantly, continually expanding data provides aid to others who may not gain access to such titles or practical work. As a body of information, such data could certainly support further academic study within illustration.

Initial Intentions

Since the conception of this research, a number of developments have occurred, which have resulted in a clear notion of project aims, and such developments are necessary within research, as they indicate the maturing of investigative process. The evidence of research development within this project is seen through the changing structure of the data-led information, which is detailed here.

During the MPhil stage of the project, many books were accessed, including academic texts, fine art studies and children's books. However, as research intentions progressed, it became clear that children's books were being used in a different way to other books. It also became clear that to achieve the aims of the research with any success, a method of chronicling a proportionate number of children's books was required. Once this was established, it was necessary to develop a criteria that related to research progress and mirrored personal expectations within the broad parameters of an initial pre-set proposal.

The data's role initially was to provide a body of statistical information as a support to the rest of the study, and a main database was created to act primarily as a bibliography (fig. 1). A thousand books were to be included, based upon relevance to any of the identified

Oram, Hiawyn	Kitamura, Satoshi	Angry Arthur	Puffin	1982	Fear & Culture	0-14-050426-5
Oram, Hiawyn	Kitamura, Satoshi	Ned & the Joybaloo	Beaver Books	1983	Fear & Unknown	0-09-936950-8
Oxenbury, Helen	Oxenbury, Helen	Animals	Walker	1982	Rep. Change	0-7445-0514-3
Papas, Theodore	Papas	Story of Mr. Nero, the	Oxford University P	1965	Fear & Culture	
Partridge,Jenny	Partridge, Jenny	Peterkin Pollensnuff	World's Work	1980	Cont. Rep	437-66173-3
Paton Walsh, Jill	Northway, Jennifer	Babylon	Andre Deutsch	1981	Fear & Culture	0-233-97362-1
Phillips Mitchell, Rita	Binch, Caroline	Hue boy	Victor Gollancz	1992	Fear & Culture	0-575-04798-4
Postgate, Oliver	Firmin, Peter	Tog Sees the World	Paul Hamlyn	1967	Cont. Rep	none
Postgate, Oliver	Firmin, Peter	Noggin the king	Edmund ward	1965	Fear & Culture	0-7182-0230-9
Potter, Beatrix	Potter, Beatrix	Tale of Pgling Bland the	frederic Warne	1913	Cont. Rep	0-7232-3474-4
Potter, Beatrix	Potter, Beatrix	Tale of Mr Jeremy Fisher, The	Frederic Warne	N.D.	Cont. Rep	0-7232-0598-I
Powling, Chris (comp)	Bailey, Peter	Kingfisher Book of Scarey Stories, the	Kingfisher	1994	Fear & Unknown	1-85697-248-8
Prater, John	Prater, John	Timid Tim and the Cuggy Thief	Red Fox	1993	Fear & Unknown	0-09-913791-7
Prescott, Dorothy M.	Valentine, Denys	Little Man who wanted to see Jesus	Blandford Press	1960	Fear & Culture	NONE
Pressman, Lee	Higham, David	Muckfields Midnight Monster Match	Andre Deutsch	1985	Fear & Unknown	0-233-97776-7
Provensen, Alice & Mart	Provensen, Alice & Martir	Shaker lane	Walker Books, Lonc	1992	Fear & Culture	0-7445-2234-x
Pullman, Philip	Wyatt, David	Wonderful Story of Aladdin, the	Scolastic	1993	Fear & Culture	0-590-54119-6
Purves, Marjory	Hughes, Carole	Home safety	Ladybird	1981	Fear & Culture	0-7214-0685-8
Rosen, Michael	Robins, Arthur	Little Rabbit Foo Foo	Walker Books	1990	Rep. Change	0-7445-1010-4
Ross, Tony	Ross, Tony	Towser and the haunted house	Andersen Press	1985	Fear & Unknown	0-86264-079-2
Ross, Tony	Ross, Tony	I'm Comming to Get You!	Andersen Press	1984	Fear & Unknown	0-86264-071-7
Ross, Tony	Ross, Tony	Mrs Goat and her Seven Little Kids	Andersen Press	1990	Rep Change	0-86264-253-1
Ross, Tony	Ross, Tony	Little Princess Board Books- pets	Andersen Press	1994	Rep. Change	0-86264-513-1
Ross, Tony	Ross, Tony	Foxy Fables	Andersen Press	1986	Rep. Change	0-86264-126-8
Ross, Tony	Ross, Tony	I Want My Potty	Andersen Press	1986	Fear & Culture	0-86264-137-3
Rostron, Hilda I.	Uptton, Clive	Animals,Birds & Plants of the Bible	Wills & Hepworth	1964	Rep. Change (fact)	series 649
Scarry, Richard	Scarry, Richard	Storytime	Collins Colour Cubs	1976	Rep Change	0-00-123311-4
Schermbrucker, Reviva	Daly, Niki	Charlie's House	Walker Books	1989	Fear & Culture	0-7445-1519-x
Schubert, Dieter & Ingrid	Schubert, Dieter & Ingrid	There's a Crocodille Under my Bed!	Hutchinson	1980	?	0-09-137420-0
Scott, N	Robinson, B. H.	Coarse fishing	Wills & Hepworth	1969	Rep. Change (fact)	0-7214-0243-7
Scott, Nancy	Robinson, B.H.	Ladybird Book About Horses, a	Ladybird Books Ltd.	1968	Rep Change (fact)	0-7214-0114-7
Seuss, Dr	Seuss, Dr	There's a Wocket in my Pocket	Collins	1974	Rep. Change	0-00-171272-1
Seuss, Dr.	Seuss, Dr	Fox in Sox	Collins	1965	Rep. Change	0-00-171311-6
Sheldon, Dyan	Blythe, Gary	Garden, the	Random House	1993	Fear & Unknown	0-09-176141-7
Shihab Nye, Naomi	Carpenter, Nancy	Sitti's secrets	Hamish Hamilton	1994	Fear & Culture	0-241-00301-6
Shoesmith, Kathleen A	Wikland, Ilon	Do You Know about Teeth	Burke	1972	Rep. Change (fact)	0-222-00012-0
Shook Hazen, Barbara	Ross, Tony	Knight Who Was Afraid of the Dark, the	Andersen Press	1989	Fear & Unknown	0-86264-252-3
Simmonds, Posy	Simmonds, Posy	Fred	Puffin Books	1987	Rep. Change	0-14-050965-8
Sloan, Carolyn	Wegner, Fritz	Carter is a Painter's Cat	Longman Young	1971	Cont. Rep	0-582-15318-2
Snape, Juliet	Snape, Charles	Frog Friends	Julia Macrae Books	1992	Rep. Change	1-85681-082-8
Southgate, Vera	Winter, Eric	Sleeping Beauty	Ladybird	1965	Fear & Culture	0-7214-0079-5
Southgate, Vera	Winter, Eric	Dick Wittington and his Cat	Wills & Hepworth Lt	1966	Fear & Culture	7214-0082-5
Southgate, Vera	Winter, Eric	Rumpelstiltskin	Wills & Hepworth Lt	1968	Fear & Unknown	7214-0218-6
Southgate, Vera	Lumley,Robert	Magic Porridge Pot, the	Wills & Hepworth	1971	Fear & Unknown	0-7214-0295-X
Southgate, Vera	Lumley, Robert	Three Little Pigs, The	Ladybird	1965	Rep Change	0-7214-0081-7

Fig. 1

themes through title or overall story line. The database was established soon after the start of the MPhil and helped initially to keep a record of any useful titles. The research proposal identifies an investigation into books produced between the years of 1960-1994, however it became apparent that books produced before 1960 could be used, although minimally, for the purposes of comparative study. The title of the research also details that books used for the study should be produced in this country. However, books that have been produced in other countries are included in the database; again, to a lesser degree and for comparative research.

During the MPhil stage, identified themes were established[2] that directly linked to the development and progress of the research as a whole. Identified themes would allow for the study of children's books in collective groups, and such themes could also investigate emerging issues within the proposal, while linking to the development of the research as a whole. Books that fell into these themes were included in the initial database and were catalogued thus: *Author, Illustrator, Title, Publisher, D.O.P., Age Group, Contents and ISBN No.* From the point where identified themes were established, only books appropriate to such categories were used. Each book was judged as a collective of images, and all illustrations were given equal attention, however it emerged that other details about the books were not being reported, as the need for more specific information was required from every book included. This information, as well as being specific, had to work in a collective sense, to provide statistical findings. A spreadsheet was developed using a series of questions aimed at all titles in the database, that treated the book as a physical, anonymous object, asking general questions about size, medium of illustrations, ratio of

[2] These were general in approach, and identified the areas of *Fear, Family, Other Cultures,* and *Anthropomorphism.*

image to text etc. Information obtained from asking such questions could be used to produce graphs and charts that gave clues to researching technique, availability, regularity, etc. Questions for the spreadsheet are thus:

1. Where was the book found?
i) Local Library
ii) My personal collection
iii) National book shop
iv) Local book shop
v) Special collection
vi) Art library
vii) University/school library
viii) Other
2. What is the book's classification?
i) Traditional tale (myth or folklore)
ii) Contemporary tale
iii) Factual
iv) Poctry
v) Mixed
3. Is the text based on:
i) Humour
ii) Fear
iii) Fact
iv) Morality
v) Othcr
4. Are thc illustrations based on:
i) Humour
ii) Fear
iii) Fact
5. What is the illustrative style?
i) Realistic
ii) Unrealistic
iii) Dark colours
iv) Bright colours
v) Pale colours
vi) Simplistic
vii) Complex
6. Are the characters in the illustrations western interpretations?
i) Yes
ii) No
7. What medium is used for the illustrations?
i) Water-colour
ii) Pastel
iii) Acrylic
iv) Gouache
v) Printmaking technique
vi) Charcoal
vii) Pencil
viii) Collage
ix) Photography
x) Pen & ink
8. What takes more page space?
i) Illustration
ii) Text

iii) Same amount
9. Is the text:
i) All English
ii) English/other
iii) All other
10. Is the size of the book:
i) Up to A5 (approx.)
ii) A5-A4 (approx.)
iii) A4-A3 (approx.)
11. Is it:
i) Hardback
ii) Soft back
12. What age group is it aimed at?
i) 0-5 years
ii) 5+ years
13. What is it's price range?
i) Up to £5
ii) £5-£10
iii) £10+

This spreadsheet could also be constantly upgraded and amended after the research's completion, to reflect the transient nature of children's book publishing.

To enable wider access to include rare publications, a number of special collections were visited[3]. These specialist collections continued to provide examples of books that were of particular relevance to the themes within the research and were used throughout the study; for example when visiting the Parker collection, the themes of *Anthropomorphism* and *Fear* were well represented.

In addition, books were initially read and reviewed (fig. 2), which provided a way of studying story-lines and any underlying moral issues. Generally, each review contained a brief description of all main characters (although observations were non-specific), and concentrated more on character development. The reviews facilitated a method of establishing patterns, such as the sex of main/key character, sub-text, suggestion, emotion, relationship between image and text, details of certain illustrations etc. which could also be applied to particular stories that have been illustrated by various artists, for comparative

[3] These have included The Parker Collection (Birmingham City Library), European Illustration Collection (University of Humberside), Children's Library (Institut Francais), and Special Collection (Victoria &Albert Museum). Many other collections of children's books exist, but it was not possible to visit them all.

Fig. 2

suppporting whole groups of animals) and still being believable. These books are unusual because they don't immediately tell a moral tale. They rely on a child's basic imagination and their ability to create a surreal world. Within these boundaries children will sort out what is good or bad, right or wrong. It is left to the child to establish the moral issue.

On the Beach
Cultural # ?
This is one in a series of learning to read books aimed at Afro-Caribbean children. The text has been devised to encourage patois speaking children to develop better English language skills. The story is set on a beach and features two children playing and watching the local fishermen catch fish.The illustrations in this book present an almost separate narrative to the written text, which has to remain basic to aid reading skills. Howver, the illustrations are complex images, with highly realistic visual interpretations and contain far more information than the text, suggesting young children are able to look at a series of images and create a narrative aswell as desipher visual iconographic messages. I think this creates a stronger impression than written text (for children of this age group). This series of books has been researched, so I would assume the illustrator has purposefully created a visual narrative to aid the understanding of new words. Interestingly, the family make up and the individual roles within that are exactly the same as a white, English family. They also seem to be very affluent compared to their surroundings and are not consistent with their environment. A number of conclusions can be drawn from the this: the family are not from the area and are visiting the coast (although the children know one of the fishermen, so this is unlikely), the illustrator has used reference material that is not consistent with Afro-Caribbean culture, by portraying a middle class family the book suggests people who read well will do well in life and are better class citizens. Were these books produced for Afro-Caribbean children in their own country, or for imigrant children who are being educated here?

Towser and the Haunted House
Fear # + UNKNOWN
Common visual messages are used in these illustrations- dark, night time, moonlight, spooky house etc. Colours that are most commonly used are blues, greys, browns and blacks and the text relies on humour to lessen the fear factor. The house is medieval and empty and hard to get into, also making escape difficult and establishing fear. Towser has a series of frightening experiences, until he discovers what they really are (reflection in a mirror, an owl flying around). This relies on the emotion of suspense to create fear. Finally his friends try to trick him by dressing in sheets and pretending they are ghosts, until a real one glides past. This is the scariest character, but by this time fear and suspence have been calmed by the false encounters, so the fear is lessened. Wonderful sequence of the picture in the corridor starting off as a Dutch-style portrait and as each 'ghost' goes past it becomes more scared and sinks to the bottom of the picture frame, until it dissappears altogether when the real ghost goes past. The colours at the end of the book are dense but brighter, connoting peace (green). However, the last page holds a surprise as Towser and the cat run away from the ghost as it suddenly appears again, but is no longer frightening

study[4]. Such comparisons included use of colour, composition, anthropomorphic quality, political or social allegory, date of publication etc. Although their inclusion into the main body of the research is cursory, the reviews constitute a large number of thoughts and observations, providing a useful source of recording information about books that are not constantly available; the details of which could be overlooked otherwise.

Developments

The initial format of data-led information was established during the MPhil stage of the study. As other parts of the project were developed from this time, the assessment of such data was looked at again during the PhD. The interim was used to develop the research as a whole and was necessary for allowing new considerations for further data requirements to be established.

This section details contents and structural changes, to reflect research developments, and how such decisions affected critical outcomes. The section also highlights how the transition of information was achieved and how it was used within new database criteria, although not all formats have changed, as many parts of the initial bibliographical database are still relevant.

The biggest change occurred in the number of books to be used for data gathering. To effectively achieve research goals, much smaller, tighter collections of information were needed, that concentrated solely on the illustrations. A methodology of focusing entirely on composites (such as mark-making, composition, colour, etc.) began to be applied, and it became apparent that it would take too much time to record information from a thousand

[4] One example of this is Aesop's Fables, which, amongst others has been illustrated by John Tenniel, Arthur Rackham, Bernadette, Tony Ross, Lisbeth Zwerger etc.

titles, considering the database's proportional role within the framework of the study, and the changing criteria for observation of relevant illustrations. It was decided that four hundred and fifty titles (150 for each theme) would be more appropriate, as this would increase data flexibility for producing various types of statistical information.

Themes contained in the bibliographical database were re-assessed and in addition to the focusing of aims, personally-directed interests prompted altering the initial four themes from *Anthropomorphism, Fear, Culture*, and *Family*, to *The Representational Change in Anthropomorphic Animal Illustrations, Contradictory Representations Within Anthropomorphic Animal Illustrations,* and *Fear of the Unknown as a Visual Metaphor.*

Since the MPhil stage, the *Anthropomorphism* theme had been problematic. It was too large a theme and there was some concern about retaining a consistency in assessing the emergence of two different types of anthropomorphic animal representation. The subject needed to be defined further, to equally represent the two basic types of choices illustrators were appearing to make[5] (fig. 3). Because of these differences, it became increasingly more difficult to try and contain all illustrations in one theme. Such differences required separate sets of questions to assess them appropriately, which could not be achieved through the theme's initial format. It is important that the research utilises its unique nature, to explore the area of contemporary illustration, to discover representational stereotypes, so the new anthropomorphically-directed themes were created that represented such considerations.

Changes occurring in the initial *Fear* theme stemmed from its non-specific nature, as the

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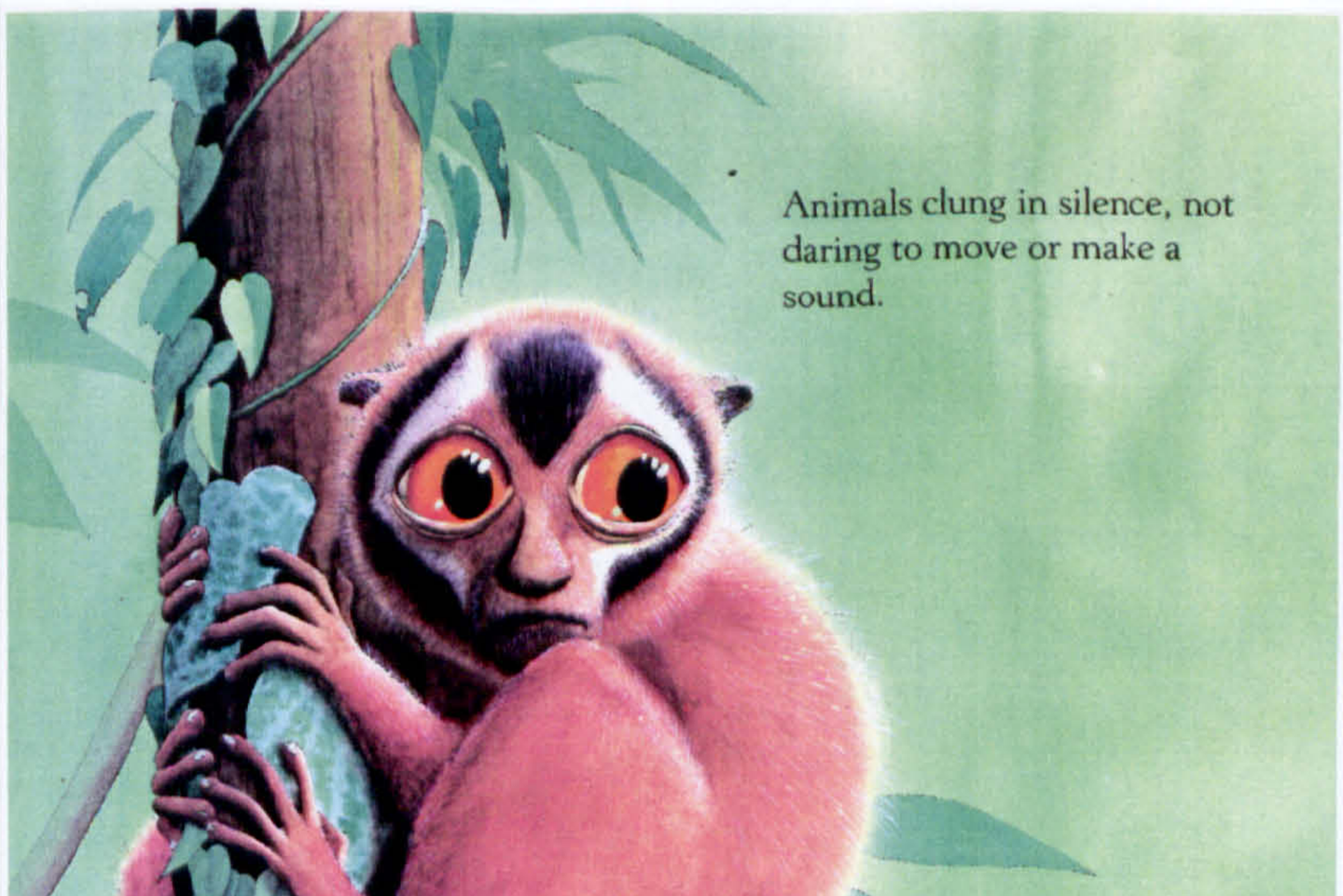
[5] The extremes of these representations ranged from completely humanistic characters, where the animal is used simply to provide a visual alternative to a human head, as in the 'Rupert Bear' (Henderson, J. 1989) character, to photo-realist images in natural surroundings, evident in 'The Great Green Forest' (Geraghty, P. 1992).

Fig. 3


RUPERT

i)


Animals clung in silence, not daring to move or make a sound.

ii)

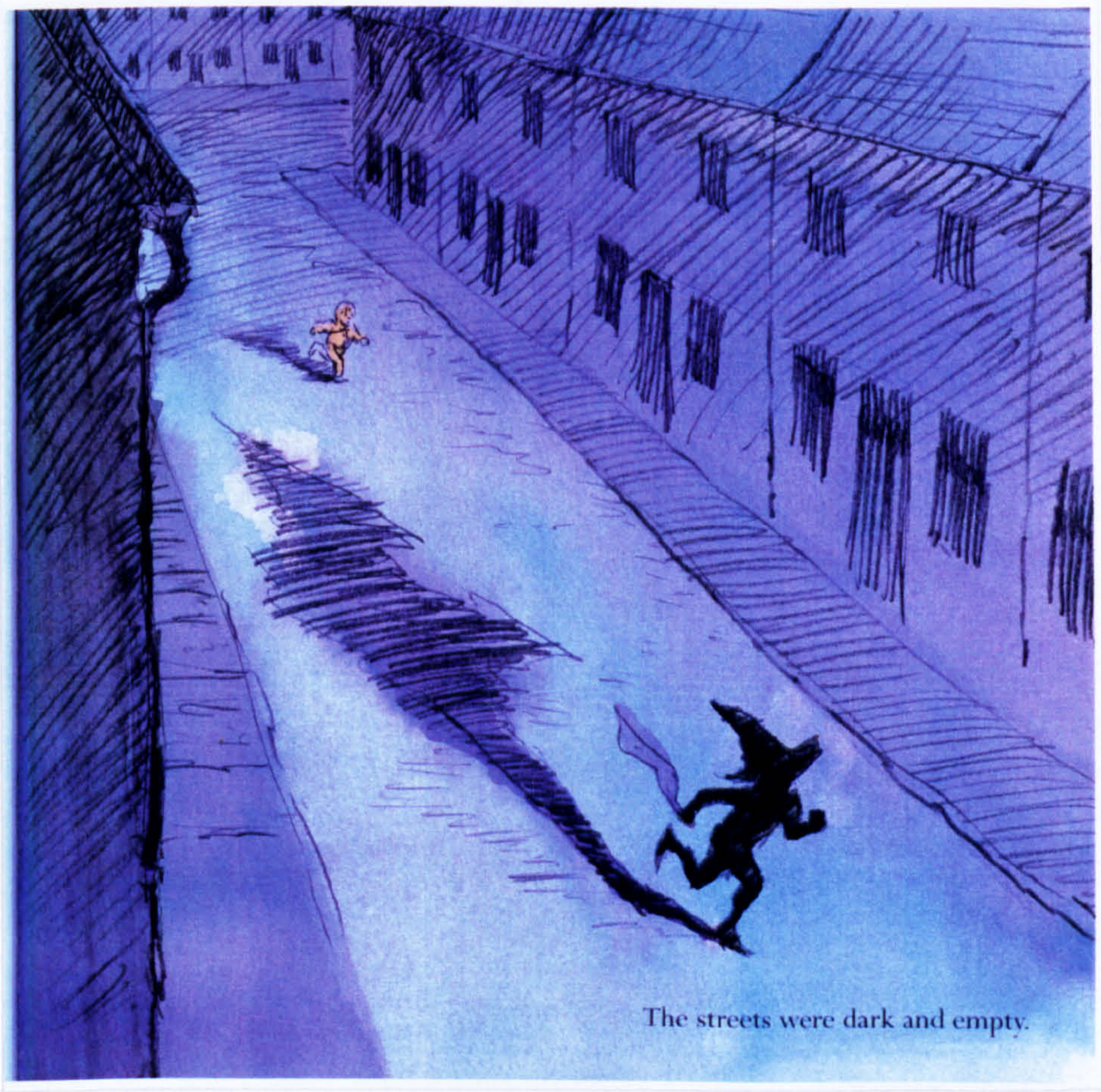
original theme contained a group of books that lacked direction. By studying the list of titles already contained in the original theme, there seemed to be a prevalence for representation of fear of the unknown (fig. 4). Using these consistencies, it was possible to assess that within children's books, fear of the unknown is used within British culture as a method of metaphoric approach to much wider issues. The theme's re-titling to *Fear of the Unknown as a Visual Metaphor* allowed for a more controlled approach to the observation of stereotypes.

All thematic changes have been a direct result of successful research practice; to collect, assess, evaluate and amend. Developments also reflect changes that have occurred during the study, indicating the research's growing maturity.

Because the method of identifying themes had changed, new ways of collating information had to be established. It was decided that three separate databases should be created, which effectively treated and grouped each theme independently. Each specific database (fig. 5) recorded information linked to thematically-related questions, and specific questions for each are detailed in thematic sections of the chapter. Each theme database contains one hundred and fifty titles, which collectively constitute the bibliographical database.

Due to thematic developments, it became apparent that parts of the original bibliographical database were now either inappropriate or obsolete. A re-assessment of formats, including the fields and their contents was undertaken, as it was no longer necessary to have an *Age Group* field, as this had now been established in the spreadsheet. The final format for the bibliographical database therefore is: *Author, Illustrator, Title, Publisher, Date of Publication, Contents,* and *ISBN No.* (fig. 6).

Fig. 4



The streets were dark and empty.

Fig. 5

	title	illustrator	animals in book
1	Berenstain Bears and the Spooky Old Tree, the	Berenstain, Jan & Stan	bears, birds, frogs, crocodiles, spider, owl, bats
2	Berenstain Bears on the Moon, the	Berenstain, Jan & Stan	bears, dog, rabbits, frog, squirrel, birds
3	He Bear, She Bear	Berenstein, Jan & Stan	bears, horse, fish, baboon, whale, chicken, tigers, fleas
4	Rupert 1985	Bestall & Harrold	bear, birds, dog, badger, cat, pig, snakes, fox, mouse, dolphins
5	Rupert 1983	Bestall, A & Harrold, LPM	bears, dogs, badger, mouse, anteater, rabbit, bird, cat, goat, owl, cow

	Title	illustrator	date	
1	Story of Mrs Tubbs, the	Lofting, Hugh	1924	duck, pig, dog, mouse,
2	Wise Robin, the	Hickling, P, B	1950	robins, sparrows, starlir
3	Over in the Meadow	Rojankovsky, Feodor	1957	butterflies, rabbits, birds tortoise, snail, turtles, b
4	Johnny Crow's New Garden	Brooke, L. Leslie	1961	coot, toad, goose, duck tortoise, lion, bear, llam cow, partridge, donkey,
5	Ten Apples up on Top	McKie, Ray	1961	lion, dog, tiger, bear, bi

	Title	illustrator	fear factor
13	Jack 'O' Lantern	Wheeler, Jody	glows, dark, pumpkin, face, gaping mouth, full moon, black cat, doorway, bats, skeleton, frankenstein, toy, no 13, house, nightime, moths, long shadows, street, scarecrow, leaves, flying, cornstacks, water, ghosts, bullrushes, owl, wings, outspread, unusual perspective, wood, trunks, reindeer, bear, foxes, room, cauldron, cobwebs, spider, candles, raven, cage, witch, mushrooms, keys, bottle, green, yellow, eyes, comming to life, close-up, fingers, nails, teeth, hair,
14	Magic Porridge Pot, the	Lumley, Robert	hunger, woman, cloak, black, pot, aura, porridge, flowing over, round eyes, open mouth, hands to face, stool, spreading, panic, fountain, unusual perspective, pointing, open mouths, arms outstretched,
15	Meg At Sea	Pienkowski, Jan	wind, storm, waves, seasickness, boat, sinking, stranded, island, distorted sizes, wobbly lines, mouth, drips, fish, owl, octopus, dragging, water, round eyes, witch, hair on end, red, fire
16	Meggies Magic	Stevens, Colin	birds, open landscape, water, pier, greys, wind, white spaces, window, sad face, toys, hedge, temple, imaginary people, fairies, cobwebs, black cat, couldron, bubbles, stars, dying

Fig. 6

	Author	Illustrator	Title	Publisher	Date of Pub	Contents	ISBN No.
1	Potter, Beatrix	Potter, Beatrix	Tale of Mr Jeremy Fisher, The	Frederic Warne	N D.	Cont. Rep	0-7232-0598-I
2	Various	Giradet, Grandville, Sagot, Werner	Alphabet	Alfred Mame et Fils	1867	Cont. Rep	none
3	Potter, Beatrix	Potter, Beatrix	Tale of Pgling Bland the	frederic Warne	1913	Cont. Rep	0-7232-3474-4
4	Milne, A.A.	Shepard, E.H.	Winnie-The-Pooh	Methuen	1926	Cont. Rep	0-416-39380-2
5	MacGregor, A. J.	Perring, W	Ginger's adventures	Ladybird	1942	Cont. Rep	0-7214-0207-0
6	Minarik, Else Holmelund	Sendak, Maurice	Father Bear Comes Home	Mammoth	1960	Cont. Rep	0-7497-1217-1
7	Hoban, Russell	Williams, Garth	Bedtime for Frances	Jonathan Cape	1960	Cont. Rep	0224-04661-6
8	Heilbroner, Joan	Eastman, P.D.	Robert the Rose Horse	Collins	1964	Cont. Rep	0-00-171117-2
9	Burningham, John	Burningham, John	Cannonball Simp	Johnathan Cape	1966	Cont. Rep	0-224-61123-2
10	Benchley, Nathanial	Lobel, Arnold	Oscar Otter	Worlds Work	1966	Cont. Rep	437-90044-4
11	Postgate, Oliver	Firmin, Peter	Tog Sees the World	Paul Hamlyn	1967	Cont. Rep	none
12	Sendak, Maurice	Sendak, Maurice	Higglety Pigglety Pop!	Picture Lions	1967	Cont. Rep	0-00-664084-2
13	Eastman, P. D.	Eastman, P. D.	Best Nest, the	Collins	1968	Cont. Rep	0-00-171314-0
14	Carruth, Jane	Hutchings	Magic Roundabout Annual	Odhams	1970	Cont. Rep	600396126
15	Lobel, Arnold	Lobel Arnold	Frog & Toad are Friends	Scolastic School Services	1970	Cont. Rep	TW 1961
16	Scarry, Richard	Scarry, Richard	Teeny Tiny Tales	Hamlyn	1970	Cont. Rep	0-601-08660-0
17	Hayes, Barbara	Various	Brer Rabbit Book, the	Polysytle	1970	Cont. Rep	85096-008-8
18	None Credited	Bestall	Rupert	Daily Express Publication,a	1971	Cont. Rep	
19	Moore, Frank	McKee, David	Third Hector's House Annual, The	BBC	1971	Cont. Rep	563-10477-5
20	Tosker, Liz	Reyn, Jenny	Babar Annual, the	Polystyle Publications	1971	Cont. Rep	85096-015-0
21	Watson, Clyde	Watson, Wendy	Father Foxes Penny Rhymes	MacMillan	1971	Cont. Rep	333-13565-2
22	Sloan, Carolyn	Wegner, Fritz	Carter is a Painter's Cat	Longman Young	1971	Cont. Rep	0-582-15318-2
23	None Credited		Flowerpot Men and Woodentops Annual 1972	World Distributers	1971	Cont. Rep	7235-0121-1
24	Madame la Comtesse d'Aulnoy	Grahame Johnstone, Janet & Anne	White Cat, the	Dean & Son	1972	Cont. Rep	603-05755-1
25	Moore, Frank	McKee, David	Fourth Hector's House Annual, The	BBC	1972	Cont. Rep	0-563-12216-1
26	Milne, A A.	Sheperd, E.H	Hums of Pooh	Methuen	1972	Cont. Rep	0-416-42910-6
27	None Credited		Playhour Annual	IPC Magazines Ltd	1972	Cont. Rep	850370-09-4
28	Brook, Judy	Brook, Judy	This Little Pig	Worlds Work Ltd.	1973	Cont. Rep	437-29226-6
29	Disney,Walt	Disney, Walt	Pluto Shape Book	Purnell	1973	Cont. Rep	361-04325-2
30	Goodhall, John S.	Goodhall, John S.	Paddy's Evening Out	Macmillan	1973	Cont. Rep	333-14842-8
31	Aesop	Parry, Marian	City Mouse- Country Mouse	Scholastic Book Services	1973	Cont. Rep	TJ 1612
32	Berenstain, Stan & Jan	Berenstain, Stan & Jan	He Bear, She Bear	Collins	1974	Cont. Rep	0-00-171217-9
33	Woodroffe, Patrick	Woodroffe, Patrick	Tinker, the Hole-Eating Duck	Paper Tiger	1976	Cont. Rep	0-90585-44-4
34	Mills, Caroline	Mills, Caroline	Henry Discovers the Countryside	Foxwood Publications	1977	Cont. Rep	0-904897-47-8
35	Berenstain, Jan & Stan	Berenstain, Jan & Stan	Berenstain Bears and the Spooky Old Tree, the	Collins	1978	Cont. Rep	0-00-171284-5
36	Ahlberg, Allan	Ahlberg, Janet	Worm Book, the	Picture Lions	1979	Cont. Rep	0-00-663361-7

Unfortunately, it was accepted that a number of books used would have to be deleted from the database, which was a frustrating but necessary process of research and was viewed as part of the learning experience.

Because the new criteria had changed, many books that had been previously reviewed had to be relocated to one of the new themes, and this applied to titles contained in the bibliographical database and the spreadsheet. This involved relocating a number of books and repeating the process of entering data again for the purposes of statistical and specific information. To avoid repetition of statistical data, each title was catalogued under one theme only, even if their relevance applied to more than one theme[6]. Thematic methodology remained rigid, and books were only categorised within terms of the research, to avoid restriction or trivialisation of issues which may be pertinent to other research projects.

The following sections in this chapter detail the progress and developments within each of the identified themes.

Fear of the Unknown as a Visual Metaphor

i) Structure

By assessing what outcomes the theme should achieve, it was possible to pinpoint what information the data needed to provide, so the fields of *Title, Illustrator, Fear Factor* were established to extract precise information. The database did not require all publishing details, as titles used in this theme could be referred back to the bibliographical database

[6] No set rule was adopted for this, as a book's inclusion into one theme over another may have been dependent upon a particularly appropriate single illustration, or on all of them. The choice was personal to each book.

for further information. This is also applicable to the other themed databases.

What were the expectations of this theme? How could identified changes be applied to the structure of the database to obtain required information? These questions provided a basis for recording illustrations that contain subtle, metaphoric fears. The most effective source of information is held within the *Fear Factor* field, which contains lists of fearful symbols, visual tricks, objects, characters etc. from the observation and dissection of relevant illustrations. Each book used was valued through single/several/all illustrations. It should be noted that the numbers of illustrations accessed within each title was not identified, as it was not necessary. Each of the images was assessed individually, although any repeated symbol in a title was only catalogued once. This decision evolved from an interest in the range of mechanisms used when producing fearful images, rather than their proliferation in a single book. Popular (or stereotypical) representations can only be identified through scrutiny of the completed database, to help discover whether illustrators use a coding system to create a fearful image, to observe whether they give a measured/prescriptive response to a brief/text/intention. Essentially the theme concentrates on the notion of the book as a collection of visuals, rather than a story, because to find the metaphors within the context of the research, the illustrations must be considered over the text.

Although the research has applied a specific, observationally-based methodology to dissect relevant illustrations, semiotic interpretation directed the acknowledgement of a book's relevance. The metaphoric use of 'unknown-ness' to represent fear was chosen as the theme's core, and its evidence was attained through culturally-enhanced, semiotic connotation. A notion of what is fearful relies upon an imbued, cultural identity; necessary

because the 'reading' (and creating) of illustrations requires the recognition of overt and subtle connotations, evident in either whole illustrations, or their composite parts. Furthermore, both the research and its subject matter operate within the same culture, so findings work within the same prescriptive connotations. It should be noted however, that this theme works to establish how Representation of *Fear of the Unknown as a Visual Metaphor* uses stereotypical representative choices, not why such metaphoric associations are used.

Barthes (1977) discussed how overt and subtle symbols connote more comprehensive interpretations within film:

> What then is associated with these insistent fringes? Quite simply the label of Roman-ness. We therefore see here the mainspring of the Spectacle – the *sign* – operating in the open. The frontal lock overwhelms one with evidence, no one can doubt that he is in Ancient Rome (Barthes, 1977, p.26).

> Like the Roman fringe or the nocturnal plait, sweat is a sign. Of what? Of moral feeling. Everyone is sweating because everyone is debating something within himself; we are here supposed to be in the locus of tragedy, and it is sweat which has the function of conveying this. (ibid. p.27)

When such symbols are applied, the desired message is delivered, and through the building of data, it was seen that symbols used by an illustrator for an audience of children are as sophisticated as those chosen by a film director.

Whether overt or subtle, sophisticated or crude, all symbols were recorded, irrespective of initial unimportance or irrelevance. The inclusion of minor details lessened the potential of creating personally-contrived results and this was due chiefly to the application of a specifically-developed methodology once the illustration's relevance had been established. How lists were created are evident in the data itself, while particular examples of methodological approach are found in the *Database Structures* chapter.

Illustrators respond to a common, natural ability of gathering information by seeing. The illustrator's talent is to subliminally transfer a visual code into image, and how those images work in sequence within a collective group. An illustrator is able to present these within a two-dimensional format, facilitating an audiences' (the reader) learning through seeing. This bears relevance to the research, as the project uses this two-dimensional realisation.

ii) Developments

Once all titles were entered into the database, combinations of findings were obtained from the *Fear Factor* field, to aid the production of statistical graphs and charts. Such findings work as part of the overall collective framework of the research, which is to investigate representational stereotypes. This theme's intention was to observe how the metaphoric use of fear of the unknown is practically realised by illustrators. The thematic data achieved this by establishing a list of composites that include line, colours, composition, perspective, etc. as well as levels of subtlety through colours and symbols etc.

Data developments also highlight how charts and graphs assisted the direction of practical study. As the theme deals with composite elements, it was necessary to establish a set of criteria based on this premise. One consideration was to assess whether colour plays an active role in the production of a fearful image. What colours are used and whether they are commonly connected with such images facilitated the production of practical work that challenges and experiments with such choices. Also, assessment of an illustrator's use of symbols was achieved by highlighting patterns in the database, that indicate wider practical

representative options than the obvious ghosts, shadows, bats, mists, etc.

By referencing completed data, it was possible to explore a number of representational devices through a body of thematically-identified practical work.

The Representational Change in Anthropomorphic Animal Illustrations

i) Structure

The Representational Change in Anthropomorphic Animal Illustrations has evolved through research development, concerning a specific way of representing animals.

Animal representation has been historically prevalent in the arts, particularly within the iconic symbolism of religious painting (fig. 7). Representations of animals were also displayed for the public to learn about new discoveries, and artists travelled to see captured animals, to paint or experiment with form. However, these fine art pieces were interpretative, as "An important artist turns to Nature with his own mode of vision, and records his own peculiar conception of the animal in his personal idiom" (Anna Maria Cetto. 1951, p.7). These awarded roles suggest that art portrays animals with personalities or characters it perceives as appropriate - although this is not always done intentionally[7]. Illustration also fosters conceived characters onto animals, with the added ability to adopt any personality type onto any animal, and the personality awarded can be animalistic or humanistic, if the illustrator so chooses, which is accepted by the viewer. Slight differences are evident in the comparison of 'Two Wolves' by Antonio Pisano (Pisanello)[8], and an

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[7] Cetto also establishes that, "An anatomical study goes into the construction of the body and the function of the limbs; a physiognomical study is devoted to the individual features of the face, or tries to bring out the spirit of the animal in it's expression. If the artist is drawing from memory, he is inclined to emphasize what is characteristic in the outward appearance or the action." (ibid. p.8)

[8] Cetto writes about this painting, "In a study like this Pisanello proclaims himself the real discoverer of the animal world in art, seizing on outward appearance and inward character with equal truth. In the wolve's cruel eyes he suggests murderous ferocity, craft and greed." (ibid. p.14)

Fig.7

illustration from 'A Swim' by Arnold Lobel (fig. 8). The illustration differs from the drawing because the toad in the illustration is given human characteristics/emotions, whereas the wolves are given an interpreted personality type, based on the assumptions of artist and critic. Interestingly, through the different established definitions of 'fine art' and 'illustration', it is accepted that the toad possesses a fictional/fantastical personality, whereas the wolves' character is assumed to be factual.

Animals are present in a large portion of children's books, and the representational realisations of them vary. Such realisations had to be quantified within the research, to establish the boundaries of this theme. Characters were viewed within certain parameters, to facilitate the database's construction criteria. This involved the creation of a basic list which identified a number of functions, the combinations of which illustrators apply when creating anthropomorphic animals. This list was created through the observation of children's books that contain anthropomorphic animal characters, and while it is small, it is comprehensive, as the established functions are seen to be applied in any combination or number within the anthropomorphic treatment of animals in children's books[9].

The Representational Change in Anthropomorphic Animal Illustrations theme was defined by the equal representational consideration given to animals in a book, despite some characters having more prominent roles within the story-line. The criteria was that as long as all animals were treated anthropomorphically, i.e. clothed, talk, naturalistic etc. the illustrations were acceptable. From this it was possible to establish the contents of the database as: *Title, Illustrator, Date, Animals in Book, Anthropomorphic Method, Character Types, Main Characters.*

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[9] The functions are identified as: *human body, human habitat, talks, human ability, same size, correct representation, human adult/child roles, hind legs, clothed.*

Fig. 8

i)

ii)

Because the theme reflects changes over a thirty-four year period, it was important to include a *Date* field[10] in the database. An example of such changes can be seen in the comparison of two books. They contain the same story (The Sly Fox and the Little Red Hen) and are both published by Ladybird[11]. One book shows animals being presented in a naturalistic way, with facial expressions that give reference to anthropomorphism, plus the humanistic treatment of the hen's house, which is half way up a tree. The other, later book also uses a similar treatment of the hen's house, but the treatment of the animals is quite different. The hen's wings are used like hands and the fox holds the sack in it's paws. These representations are more stylised and anthropomorphic, with simpler, more linear composites presented than in the earlier book (fig. 9). These two books were included in the database, but as with all books used, no attempt was made to judge the commercial success of the illustrations, as the theme's purpose was to catalogue changes over time, through an investigation into practical process.

The *Animals in Book* field contains lists of all animal characters in each title, as a way of discovering any patterns in the choice of animals used, plus any other patterns that were specific, such as ratio of domestic, farm, wild animals etc. The findings from this field provided statistical information to support emerging notions of stereotypical choices made by illustrators, concerning what basic list of animals were used most commonly.

The *Anthropomorphic Method* field identified how the animals in each book were particularly anthropomorphic. Ways in which animals were anthropomorphic were noted by applying the developed list of functions, to discover whether illustrators have

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[10] During this period many radical changes occurred in Britain, which affects illustration, including racial and sexual issues, environmental awareness, etc. which reflect in the choices illustrators make. Evidence of such influences can be seen in a number of ways; from subtle allegory, to direct reference, and along with other parts of an illustration, these affect the development of anthropomorphic characters.

[11] Southgate, V. (1968) *The Sly Fox and the Little Red Hen.* Leics: Ladybird Books Ltd.
Hunia, F. (1978) *The Sly Fox and Red Hen.* Leics: Ladybird Books Ltd.

Fig. 9

i)


Sly Fox looks
for Red Hen.
Red Hen is in her home
up in the tree.
13

ii)

preferences, or adopt similar anthropomorphically-representative methods. The chronicling of such preferences contributed towards a clear indication of choices illustrators have made over the past thirty-four years, and whether this changes or fluctuates.

The *Character Type Linked to Animals* field listed all animals and established whether their character type is human or animal based. There was no attempt to discover whether animals show a correct/natural personality, but whether there was a human/imposed one. Differences were established through the observance of an animal's relationship to groups/individuals, and whether gender/social/parental/childish roles showed unnatural animalistic morals/characteristics.

Finally, the *Main Characters* field investigated whether certain types of animals were used within this role more often than others, indicating any preferences or consistencies.

ii) Developments

Through the semiotic interpretation and inclusion of appropriate illustrations, the completion of the themed database allowed for statistical formats to be developed, that obtained results which investigated possible changes in the anthropomorphic representation of animals. The findings of these formats also served to raise a number of considerations that provided direction for practical studies.

A significant investigation of the theme was to assess the many ways in which animals have been anthropomorphically identified over time, from 'Orlando the Cat', to 'Miss Spider' (fig. 10). Collective information held within the *Anthropomorphic Method* field facilitated the creation of groups of methods, such as walking on hind legs, talking, clothing, human social structures, etc. to establish levels of popularity.

Fig. 10

i)

ii)

Whether specific animals were linked to certain character types involved observing differences between historic/contemporary representations of animals, for any noted changes. Aesop's Fables, which has been consistently illustrated over time, is a good example, as visual interpretations span two centuries[12]. Interesting points are noted through the comparison of Edwin Noble's early example with Tony Ross' later work (fig.11). Noble's illustration shows naturalistic representations of animals, that include their relative size, and with awarded characters that are associated to those established in the fine art tradition. Ross' interpretation shows stylised animals that walk on hind legs, wear clothes, are of similar size, have human expressions, and they are awarded characters that reflect contemporary, human sub-culture social groups. Such observations, although not representative of all children's books, suggest that through time, the characters allotted to animals may have changed.

The initial semiotic analysis of illustrations also facilitated the application of an observation-based methodology to see whether representations of such character types, when awarded, were practically realised as either morally 'good' or 'bad'.

Historically, animals have been used as symbolic icons, vessels of a moral status that humans seem continually to aspire to. They have been used as religious symbols, and in Ancient Rome, along with their role of enhancing the might of the Gods, mosaics and frescos produced by the masters illustrated the animals' contribution to myths and stories.

> The figures of this extraordinary legend, represented simultaneously in their *exitus*, are the Mares of Diomedes and the Thracian Knights, the Nemean Lion and the Marathonian Bull, the Lernean Hydra and the Serpent of the Hesperides, three-bodied Geryon, the Erymanthian boar and the Arcadian hind. (Wladimiro Dorigo, 1970. P. 149)

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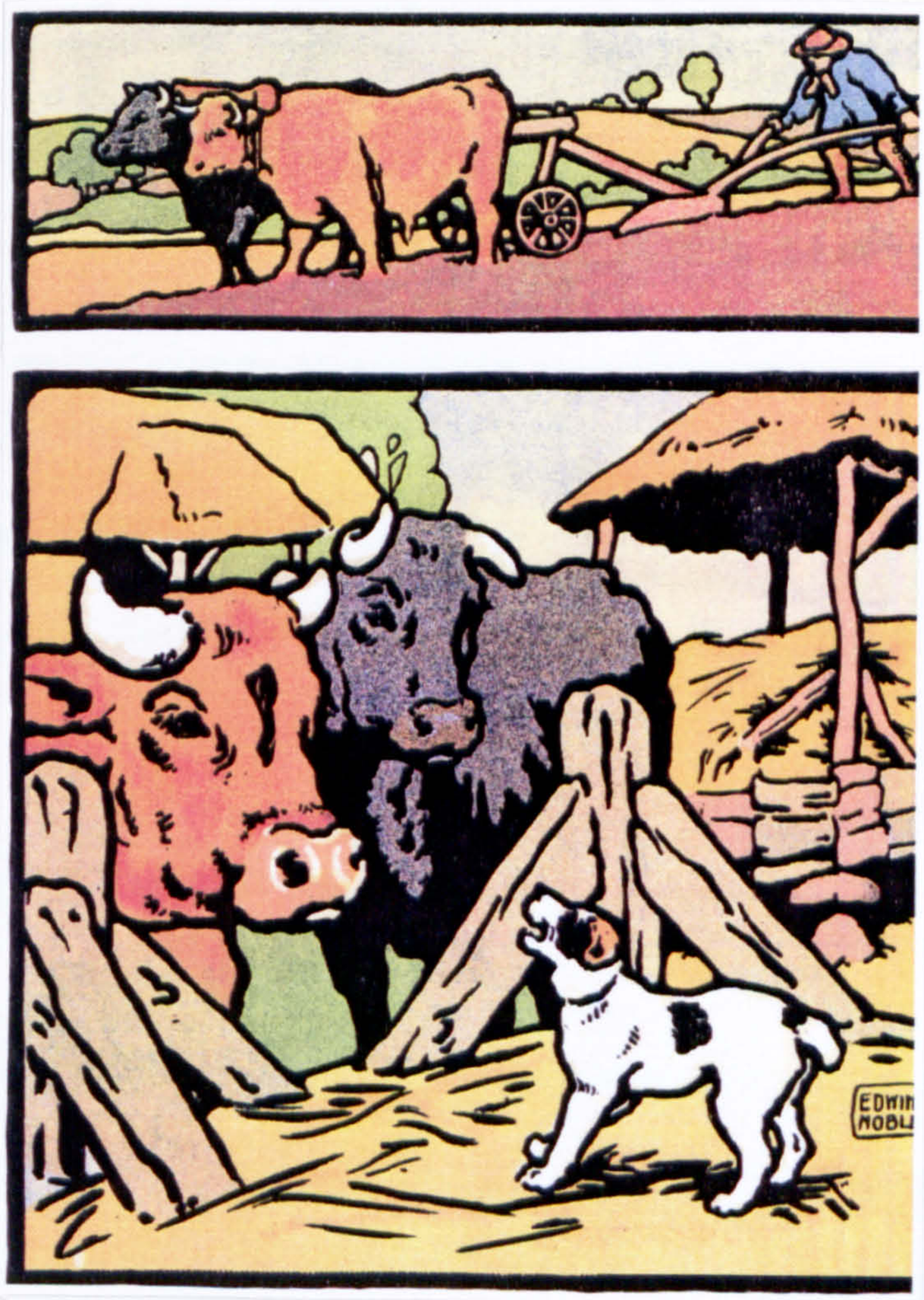
[12] Illustrators who have interpreted the Fables include John Tenniel- *1854*, Arthur Rackham- *1933*, Joan Kiddell-Monroe- *1961*, Marian Parry- *1973*, Bernadette- *1980*, and Tony Ross- *1986*, and there are many others.

Fig. 11

i)



ii)

Such iconic roles, when given to animals, possibly associates them with a moral standing that is culturally fostered. This may also be evident within contemporary children's picture books, because they too must operate within such cultures. Although the desire was not to compare contemporary anthropomorphic personality types with historic references, it was possible to observe whether such cultural, morally-driven impulses produce stereotypical responses, to investigate whether 'good' and 'bad' personality types were awarded to animals indiscriminately or specifically.

Contradictory Representation Within Anthropomorphic Animal Illustrations

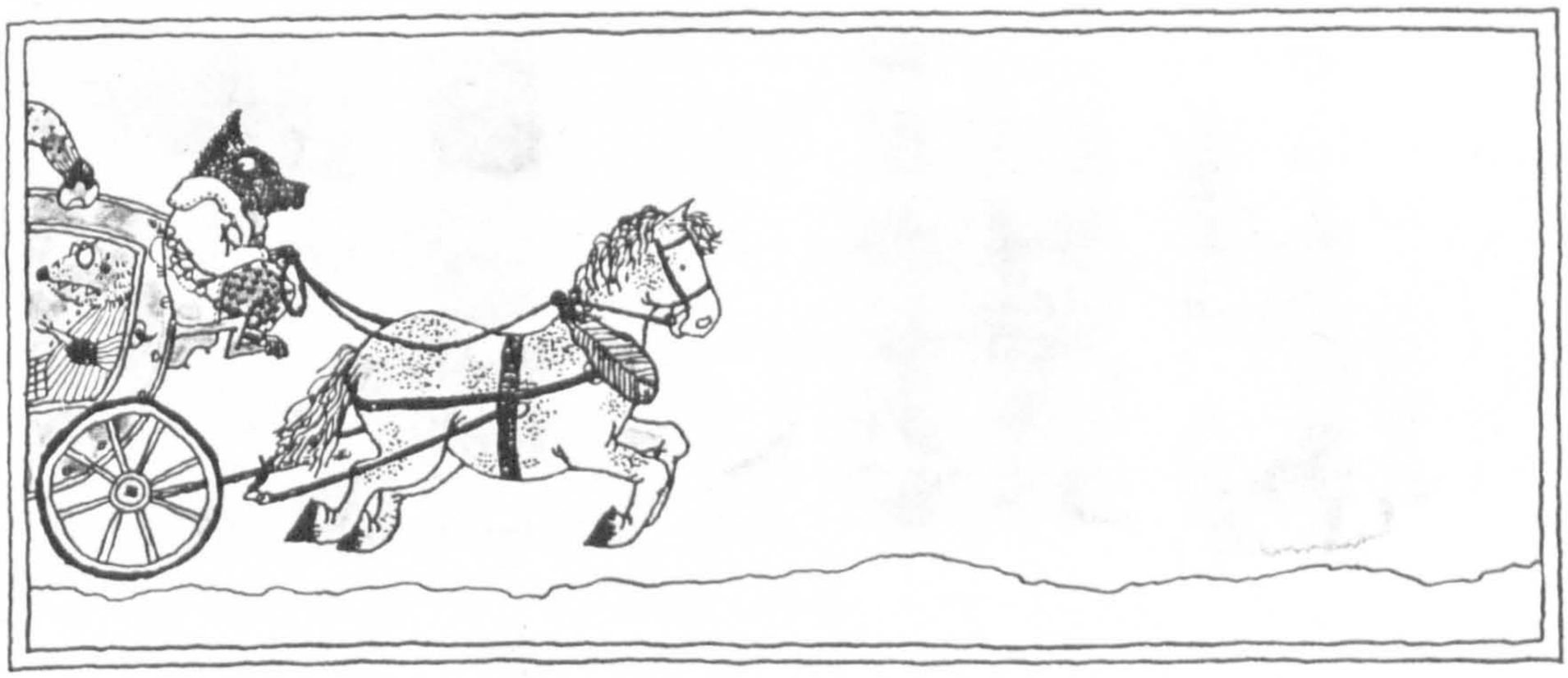
i) Structure

This theme evolved from the realisation that *Anthropomorphism* as a theme was not specific enough. Certain books were studied more closely, and a number of their illustrations showed inconsistencies in the visual realisation of animals. *The Contradictory Representation of Anthropomorphic Animal Illustrations* differs from *The Representational Change in Anthropomorphic Animal Illustrations* because it deals specifically with illustrations that contain anthropomorphic and non-anthropomorphic animals.

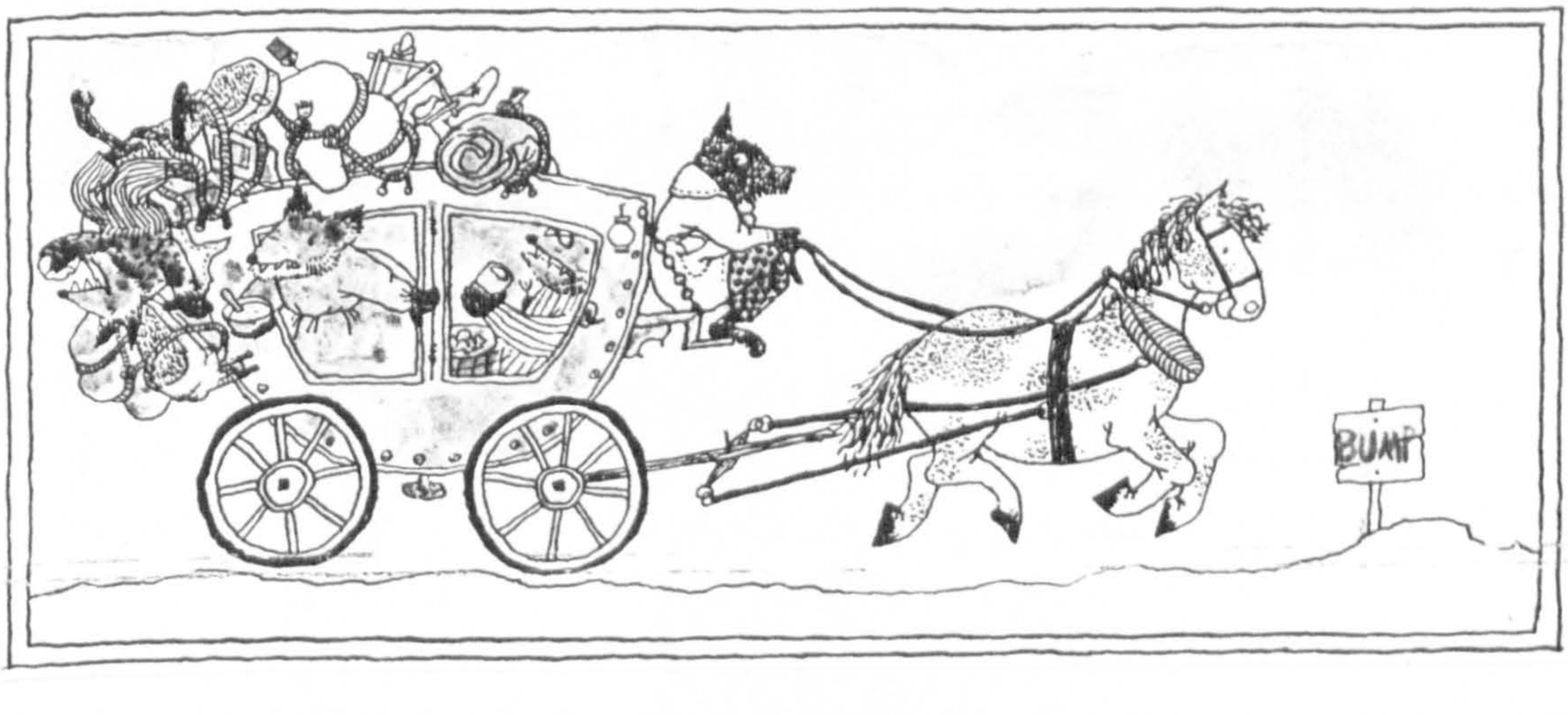
An example of this is seen in the illustrations for 'Nanny Fox' (Georgie Adams, 1994), which shows how differently the fox is represented compared to the other animals (fig. 12). The fox character is anthropomorphic because it rides a bicycle, wears clothes and behaves unnaturally (it protects chickens), whereas the other animals in the illustration are presented naturally, without clothes, or human ability. Inequalities are also seen in an illustration from 'Father Fox's Penny Rhymes' (Clyde Watson, 1971) (fig. 13), where anthropomorphic foxes and dog ride a carriage pulled by a non-anthropomorphic horse.

Fig. 12

Fig. 13



Somersault & Pepper-upper
Simmer down & eat your supper,



Such illustrations highlight examples of imbalanced relationships, and it is the visual realisation of these imbalances that provides the theme's core.

To obtain the necessary information from books used, the contents of the theme database were established as: *Title, Illustrator, Animals in Book, Anthropomorphic, Non-Anthropomorphic.* There was a significant decision not to classify the book as a whole, but to highlight illustrations individually, to increase a books potential relevance/inclusion. Many books contained illustrations that were appropriate to the theme, but a number did not contain such imagery throughout the book. As a reflection of the research, it was important to consider illustrations as single, independent pieces of work, with their representative value being considered over their narrative, or significant value. Although a number of books held illustrations that were potentially relevant to other themes, they were only used once within the research. This committed the particular book to one theme to avoid duplicating data, but it was recognised that their classification may change outside the research.

The *Animals in Book* field recorded all animals included. Again, lists were deconstructed to discover preferences for wild, domestic, farm animals etc. From findings it was also possible to ascertain whether such preferences stemmed from familiarity (cat, dog, British farm animals, etc.) or unfamiliarity (armadillo, panda, ant-eater, etc.). The *Anthropomorphic* field included all animals in each title, and catalogued individual levels of anthropomorphism, via a list of functions[13]. This highlighted any inconsistent/contradictory visual choices illustrators have made, and the results discovered

[13] This list of functions is identical to the one applied in the other anthropomorphic theme, with the added functions of *human emotion* and *human character.*

patterns in levels of anthropomorphism, compared to a basic representation of non-anthropomorphic animals.

The *Non-anthropomorphic* field contained animals that were classed through completely natural representation, or through being used in subservient or diminished roles, such as family pets, caged, cooked, pest etc. All classification was achieved by their comparison to other animals in the illustrations, not humans.

ii) Developments

Through the established theme, issues were raised concerning attitudes towards the representation of animals. The development of the theme was based upon discovering methods illustrators use when creating contradictory representations of animals, to consider whether such choices are directed by internal or external briefs.

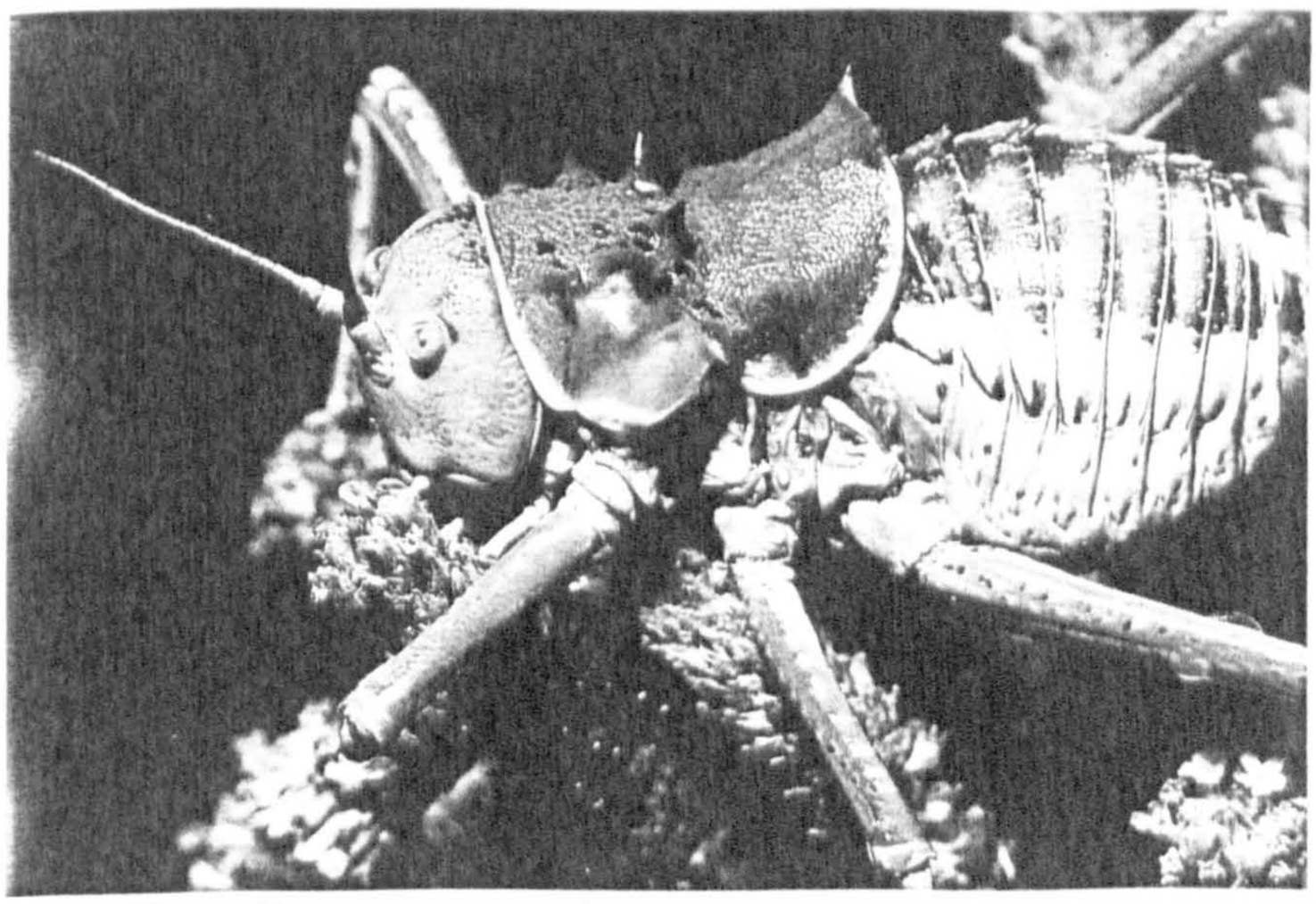
This investigation included looking at patterns in anthropomorphic representation, to see whether some types of animals were used more consistently than others, and if this was directed by visual preference. Investigations included looking at patterns in anthropomorphic representation, to observe whether some types of animals were consistently less anthropomorphic, through diminished, subservient or naturalistic roles.

It is possible that illustrators choose one type of animal rather than another, because of technical considerations. Some animals, because of their body shape, size, living environment, etc. may be significantly harder to manipulate than others, such as a grasshopper in comparison to a polar bear (fig. 14). Anthropomorphism is evident to varying degrees, and a physical transformation is not necessary for anthropomorphic representation, but given each animal's size, skin texture, living environment, 'facial' features (which is likely to be an illustrator's first consideration) certain preferences may

Fig. 14

i)

ii)



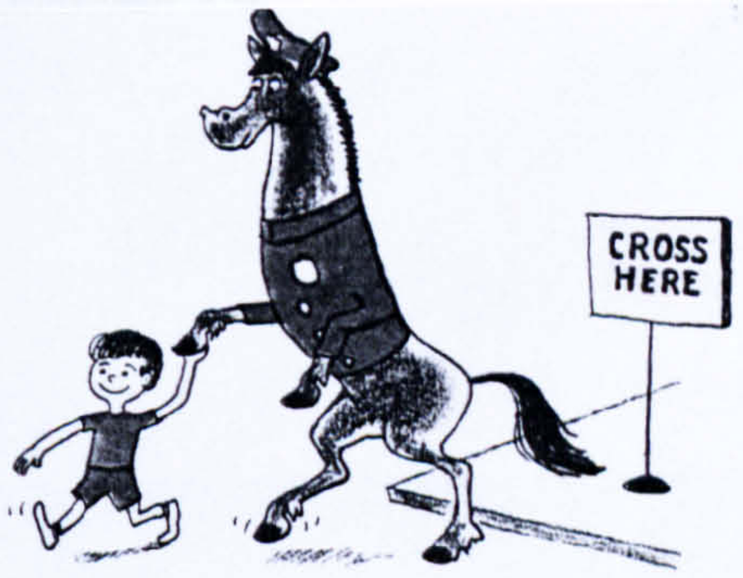
be established. Certain animals, although popular/familiar/visually pleasing, present technical problems when creating anthropomorphic characters, which may direct the need to represent them non-anthropomorphically. In the two examples 'Robert the Rose Horse' (Joan Heilbroner, 1964), and 'The Babar Annual' (Liz Tosker, 1971) (fig. 15), the horse presents a problem due to the natural proportions of it's body, something which has not easily been adapted. The large neck, head and placing of the front legs make this illustration uncomfortable to accept. How does it manage to hold it's whistle on it's hoof? And there is a strangeness about the weight displacement of it standing on hind legs – it should put it's front legs down and behave like a 'real' horse. The elephant character has had it's body adapted to be more pleasing to the eye, but it presents a different problem: it's trunk. Elephants have prehensile noses, so the illustrator (Jenny Reyn) has utilised this as a useful visual tool. However, this leaves the front legs (arms) obsolete. In 'The Babar Annual', there are no illustrations of the elephant using it's hands, questioning the purpose of placing the animal on it's hind legs.

Most animals were seen to have been adapted anthropomorphically, from a puffin, to cockroaches (fig. 16), but from information gained using the *Animals in Book* field, it was possible to establish the highest number of types of animals used and compare it to the lowest number, as an indication of stereotypes through preference.

<u>Summary</u>

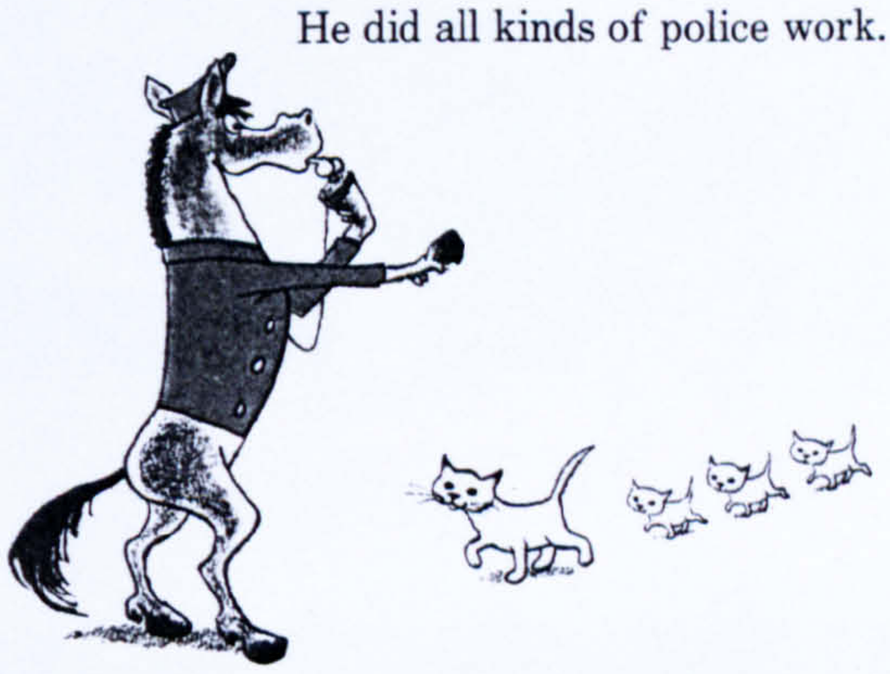
All data information has stemmed from the desire to construct a body of work that provided factual, statistical support to theories developed within the research. Such work also directly related to the intentions of the research title, which is to investigate representational stereotypes within children's picture book illustrations.

Fig. 15



He was a good police horse.

He did all kinds of police work.



i)

ii)

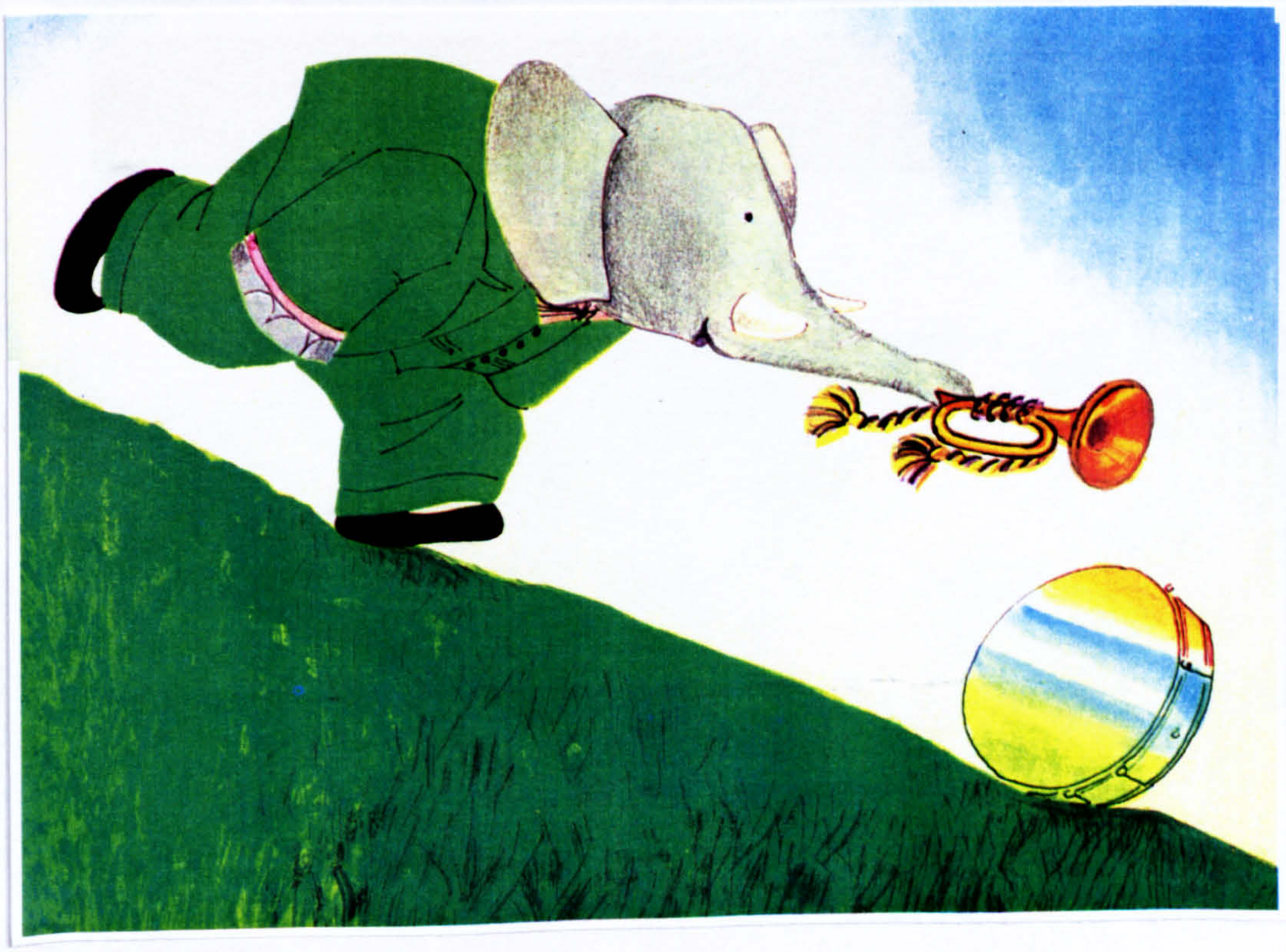
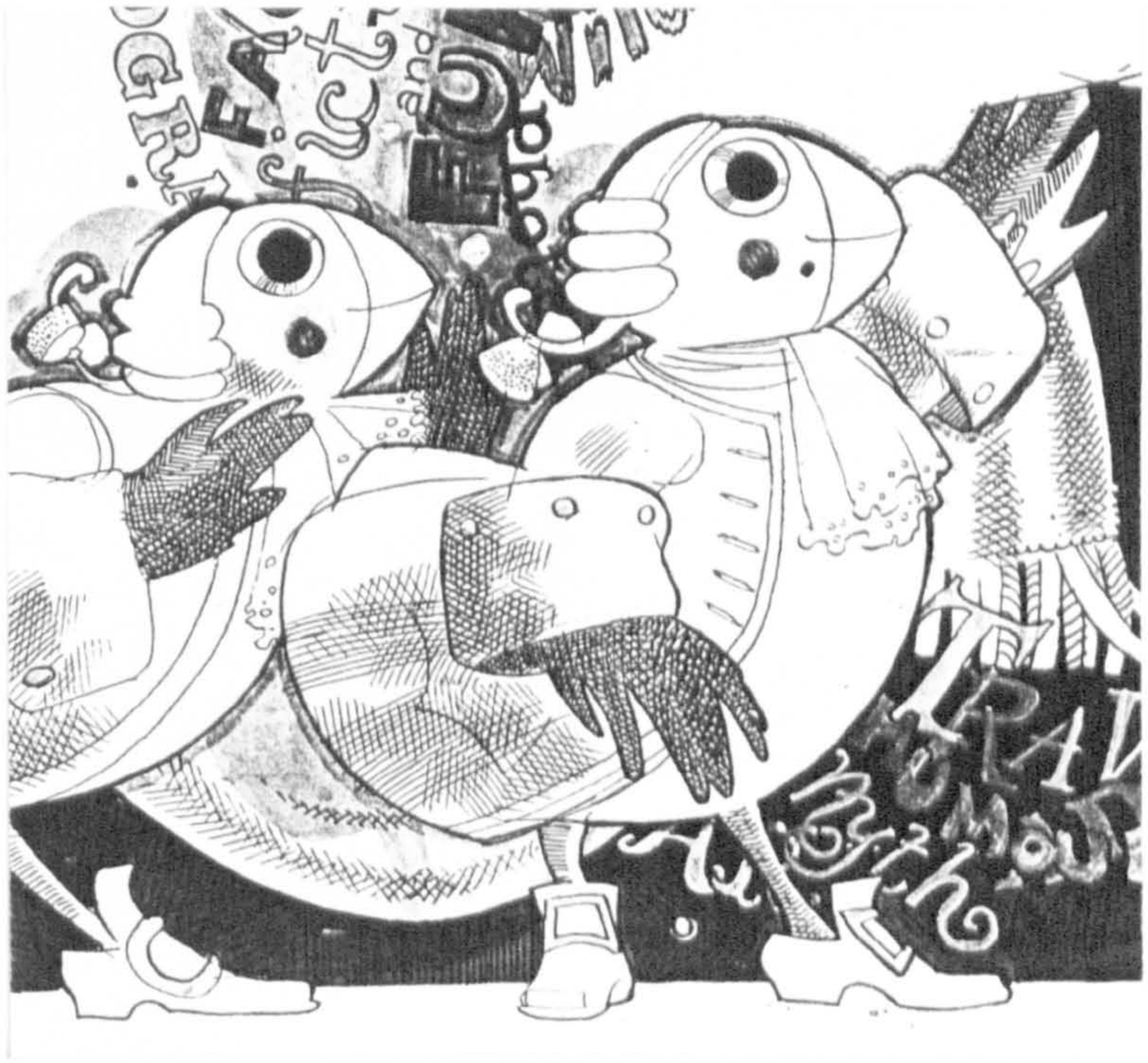
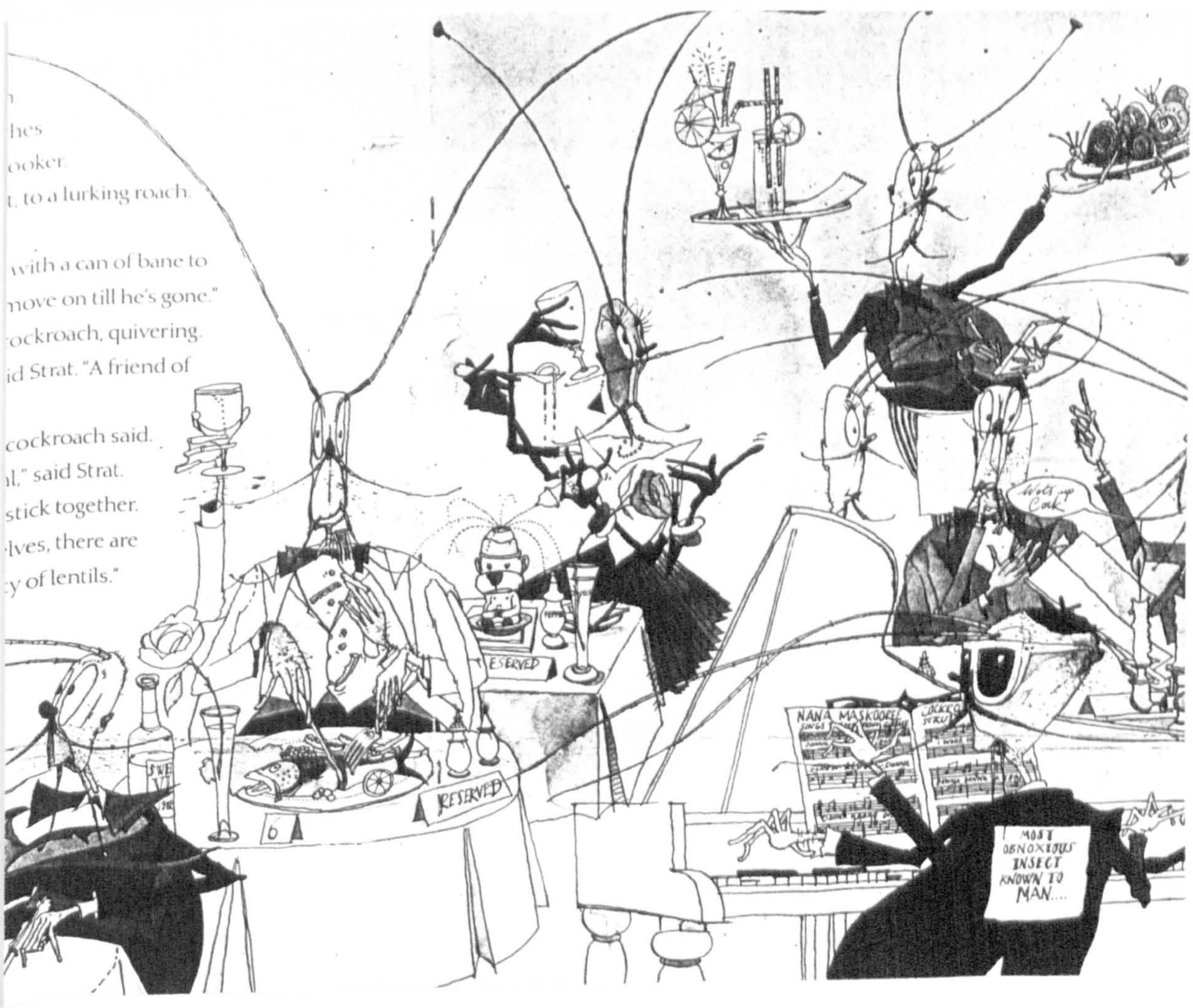


Fig. 16



i)


he's
ooker.
t, to a lurking roach.
with a can of bane to
nove on till he's gone."
ockroach, quivering.
id Strat. "A friend of
cockroach said.
l," said Strat.
stick together.
lves, there are
y of lentils."
RESERVED
RESERVED
6
NANA MASKOOKI
MOST OBNOXIOUS INSECT KNOWN TO MAN....

ii)

The chapter details how initial database structures have changed, in partnership with the maturing and focusing of the project as a whole, and how those developments serve to facilitate connections between written and practical elements.

Findings from the completed databases were designed to challenge pre-conceived notions or opinions of what is contained within the illustrations of relevant books, by careful and diligent examination, without an attempt to control results.

Such examination was made possible by the initial application of a semiotic interpretation of illustrations, to establish relevance, then by the application of a specifically designed, observational methodology that explored composites, to chronicle the professional practice, or practical process, of creating illustrations.

A number of themes have developed, which approach particular subject areas within the broad subject of illustration. Such themes have been independently and systematically researched, to produce three bodies of data information, so that findings could be applied to the practical work that relates specifically to those themes.

This chapter details how the data formats supply a focused notion of outcome expectations, through the proposal of theories and questions, which could only be answered through the analysis of findings. The databases therefore were a necessary and essential part of the research project, given the subject's infancy in research.

Database Structures

Introduction

This chapter discusses how questions contained in the *Database Building* chapter have directed thematic data findings that collectively investigate representational stereotypes within children's picture book illustrations produced in the UK between 1960 – 1994.

Data gathering has been made possible by the development of an observationally-based methodology, that maintains the core objective for the research project, and is divided into themed, critical sections, and includes direct reference to charts and graphs contained in appendixes.

Methodology and Glossary of Terms

Data has evolved primarily to chronicle the specific stereotypical representations within particular themes, with the recognition that to establish relevance, illustrations are significantly read, so that an observational-based methodology can be applied to identify composites, icons and marks.

Each themed section works collectively toward research outcomes, to provide source material that is factually based, and presented in various formats, including spreadsheets and charts.

Data is not considered representative to all children's books available in Britain, as findings only responded to specific intentions, to explore proposed theories within the research project. Interpretation of data is based on the author's view, therefore results,

while informed, are of the illustrator/researcher, and so findings are also contained within a specific cultural heritage.

Such acknowledgements were combated by developing criteria for themes as specifically as possible by using research methodology, to avoid interpretative inconsistencies or manipulation.

Glossaries and Construction

All titles used within themes were contained in the main bibliographical database and most books used were publicly available, although to various levels. This was due to titles being accessed via a number of resources, such as local and national libraries, special collections, bookshops etc. As previously discussed, themes explored components, which ranged from symbols, to icons, methods and mark making, and specific components were highlighted within themed sections. In addition to themed data, there is also a spreadsheet that works independently, in that it regards the book as a physical object. All books were entered into this spreadsheet and assessed anonymously and identically. The purpose of creating such a spreadsheet was to obtain secondary information, as a resource for comparative study.

Data findings were presented mainly via a spreadsheet format, to allow for percentage-based interpretation. Combinations of findings involved components being grouped in a number of ways within each theme, to provide cross-referenced information, as proposals established in the *Database Building* chapter demanded such findings be possible.

The research project involved the use of many children's books. This resource was further expanded by the fact that each book contained many illustrations. The research

methodology facilitated a way of looking at those illustrations, to obtain specific information, whilst also providing terminological templates for both written and practical responses. The written response (data information) had to list and group the thousands of composites that were contained in relevant books, so that cohesive findings could be obtained. Not only that, but such responses had to be carefully controlled, to avoid personal, unstructured data outcomes.

A primary function was to create a number of glossaries, contained within themed sections, to excavate and control the particular information needed. These glossaries acted as headings for various groups of information, ranging from animal species to visual mechanisms, depending upon what information each theme required. Information contained within the glossaries were essentially written descriptions of the visual elements observed in each illustration.

This act of building written, terminological lists within glossaries, through the application of research methodology was a major task of the research project. Without this process, the research could not have established the potential representative patterns evident in contemporary picture books for children. All theories and practical experimentation was based upon this part of the study. It was important therefore, to have a clear notion of what each theme should extract, so that their individual collection of glossaries could be established.

Once each book's relevance was established, illustrations contained within were scrutinised, and observed details were entered into appropriate glossaries, under various

terminological headings. The ways in which information was listed differed, depending upon what particular visual consideration each glossary needed to extract. The completed lists of all themes are found in the data appendixes (on the enclosed floppy disc) of the thesis, but what follows are the particular glossaries for each theme, and their criteria definitions.

Fear of the Unknown as a Visual Metaphor

This theme's objective was to observe patterns in the representation of the metaphoric use of unknown fears. The semiotic 'reading' of relevant illustrations used this metaphoric element as a core identification for inclusion into the database.

The main body of information was contained in the *fear factor* field of the theme database. This field contained lists of terminological observations of each book used. Such observations described various composites, including symbols, objects, colours, line etc[1]. although if a particular symbol appeared more than once in a book, it was listed only once. The exception to this was when representational devices where changed[2]. Once the theme database was complete, a collection of glossaries were established to obtain particular information.

Initially, a glossary was developed, that grouped composites within basic, visual identities. This glossary is identified as (fu1)[3], with groups defined as follows:

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[1] Generally, mechanisms were listed singularly i.e. *black, woods, mouth, hair,* etc. although a number of mechanisms were described, such as *open mouth, hair on end,* etc. To highlight such differences provided a foundation for practical analysis.

[2] This is evident in 'The Widow's Broom' (Chris van Allsburg, 1992), which contains both a *broom* and an *anthropomorphic broom.*

[3] Because of the large number of spreadsheets, charts and glossaries, it has been necessary to identify them with abbreviated titles. A complete list of these abbreviations, and their respective full descriptions, are found in the appendixes.

Visual symbol.	Any composite that is not manipulated. An interpretation of fear that is connected to popular culture (Friday 13th).
Visual method.	Showing evidence of manipulation in order to promote fear (dying plants, open mouth). Using techniques or mechanisms within the illustration generally, to achieve analogous effect (unusual perspective). Adding information to a basic mechanism to enhance its effect (frown, dark shadow). To manipulate a mechanism so it becomes fantastical (multi-heads).
Object.	Composites that provide supportive information, (cactus, furniture, window etc.). Composites that collectively add to fearful image (cherry, bandages, eyes etc.). Composites that could be connected with fear, but are not always represented as such (skull, fangs).
Character.	Any composite that is a living being or animal, real or imagined (fairies, bride, wolf).
Environment.	General setting of the illustration, which could be internal, external, real or imagined (open landscape, city). Composites of such landscapes (woods, corridor, snow, sunset). Composites that could be appropriate to 'visual method' because of manipulation, but are relevant here through their placement in an environment (bare tree).
Anthropomorphic.	Composites that are given anthropomorphic qualities, using criteria found in anthropomorphic related themes as a guide (broom). Composites that could be appropriate for 'characters' because of being a living being, but are relevant here through being specifically anthropomorphic (rabbit).
Mark making.	Where marks take an active role in the illustration, or are prevalent within a composition, although without being specific (red lines, spikes). Where a movement, action or event is represented specifically by marks (ricochet).
Colour.	Colours that are particularly prevalent to either a composite or complete illustration (purples, greens). Hues or shades are not identified, neither is every colour. Only colours that are used proportionately more than others, such as the greens in 'Crazy Crazy Jungle Life' (Guillermo Mordillo, 1979) (fig. 17).
Atmosphere.	Composites that intensify the illustration generally (dark, alone). Composites that give external sequential information (showdown, unseen).
Physical action.	Composites that individually, collectively or sequentially show movement in some way, from small gestures to grand action (glimpse, running, screaming). Individual composites that may work to enhance the notion when placed with other symbols/methods.

While (ful) was useful in showing the placement of each composite, its format was too lengthy to evaluate in terms of findings. A separate spreadsheet (fu3) was created to assess totals concerning groupings, to reflect (ful).

There was a desire to assess the contents of (ful) at certain levels, as this allowed observation of high, middle and low popularity choices, and the primary benefit of such a task was to provide further statistical evidence. Original data held in (ful) was divided in three ways; (ful5u) charted all composites that were included in (ful) up to 14 times, (ful5) charted all composites that were included 15 times and over, and (fu30) charted all

Fig. 17

that were included 30 times and over, and because these spreadsheets used information that was already contained in (fu 1), the glossaries remained identical.

While these divisional spreadsheets were useful, their formats were not practically able to provide further information concerning levels of popularity, so totals of the composite lists relevant to each glossary grouping in (fu15u), (fu15) and (fu30), were recorded in (fu4), to provide comparative totals to (fu1).

Findings of (fu4) were structured to identify totals, so numbers contained differed greatly. Within (fu4), the *30 and over* field contained less entries than other fields, but the representative value of each grouping mark was much higher than either 15 and over or 14 and under. The decision to take every composite as a value of one, was a way of combating this, as the spreadsheet recorded the popularity of groupings, not composites.

Individual composites were also listed against a new set of glossary groupings. However, unlike (fu1) which identified the amount of times a composite was seen, (fu5) treated each composite type established in (fu1) singly.

The list of composites in (fu5) were linked to one or more glossary groupings through appropriation, and each composite was seen as non-specific; no particular examples were used, and each was regarded as an archetypal representation. This was because (fu5) explored levels of subtlety, as well as formal artistic responses. Such data provided a necessary partnering body of information to the investigation of particular samples. The glossary groupings for (fu5) were more general, and are established and identified as:

Perspective. Composites that use perspective, from collective environmental representations which are conventional, to unusual use. Also individual composites that represent it singly.

Composition.	Any single or collective composites that use composition, whether overtly or subtly.
Sequence.	Any single or collective composites that use sequence through movement or representation of the passing of time. Not a static representation.
Abstract.	Any composite that works independently within an illustration, even if it is placed in other groupings.
Overt.	Any composite that shows a direct reference to fear or fear of the unknown. This includes a notion of something seen, or an event that has happened or is due to happen.
Subtle.	Any composite that is included in the theme database, but could also be relevant to other themes. Composites that provide supporting information to more overt composites.
Line.	Any composite that particularly uses line or a specific mark-making technique. This does not include all composites that are drawn, only composites that use more unusual markings or give attention to markings.

Once (fu5) was completed, a spreadsheet was constructed that explored totals and findings (fu6). Again, (fu6) was able to provide information concerning levels of popularity, to act as an overview of specific information.

The Representational Change in Anthropomorphic Animal Illustrations

The theme's objective to chronicle the representation of anthropomorphic animals over a period of time, provided core intentions and direction to all data information.

The theme database included a *date* field, which facilitated ordering, and totals contained in the theme database were split into separate decades, from 1960-1994. A section for books that fell outside those dates was also included, to provide information for comparative study. These totals were entered into (rc1), to observe proportionate selections of books for each time span.

Lists of all animals contained in the theme database needed to be established. Again, all illustrations were scrutinised, to ensure all anthropomorphic animals were identified and catalogued, and the *Animals in Book* field contained lists of every animal seen. This field listed all animals represented, although it did not record the amount of times each animal type appeared. Each animal type was only catalogued once, and particular breeds of

species were not recorded, as this would have made the lists too exhaustive, and may not have been an accurate interpretation of the illustration. Therefore, animals were recorded by basic species i.e.; birds, cats, cows etc. The exception to this was when particular breeds of species were prevalent, overtly represented, or identified through text i.e.; swordfish, catfish etc.

A spreadsheet was developed (rc2) that recorded all animals contained in the theme database. Numbers in (rc2) corresponded to the amount of times an animal was identified in the *Animals in Book* field. Lists were sorted into types of 'families' that animals could belong to, dependent upon living environment or biological construction. Glossary groupings were identified and defined thus:

Domestic.	Any animal that in the majority is kept as a domestic pet (dog, cat etc.) This is defined by animals that are generally kept as pets in British culture.
Wild.	Any animal that lives mainly in the wild, either in Britain or world-wide. Some animals become relevant to more than one grouping (rabbit, bird – domestic/wild), but any animal that is seen to mainly live in the wild is counted as such.
Farm.	Any animal that is reared specifically for farming, or who's habitat is a farm. Based mainly on British farms.
Birds.	Any animal that is biologically identified as a bird, whether it is winged or not. Some species are relevant to other groupings (chicken – farm/birds), but their relevance is dependant upon how the species is seen to mainly live i.e.; wild or on farms.
Insects.	Any animal that is biologically identified as an insect. For the purposes of the research, this grouping also includes molluscs.

A spreadsheet was also developed that used (rc2) to list animals through researched decades. This was titled (rc3). Data findings were entered into (rc3) whilst using (rc2) as reference to grouping placement. The new spreadsheet also detailed numbers that were representative of the amount of times each animal was seen in relevant titles.

Similarly to (rc2), the format of (rc3) was extensive, so it's contents were entered into (rc4), which contained the overall totals, to facilitate percentage-based findings.

The *Anthropomorphic Method* field chronicled how animals were presented as anthropomorphic. A list of methods, or functions which identified anthropomorphic treatment were established through observation of relevant illustrations. The list encompassed all methods of anthropomorphism represented in each book, without linking specific methods to particular animals. The amount of times a method was used within each book (or on each animal) was not recorded, only when it was identified. This is because the theme worked on the criteria that all animals contained in relevant titles were somewhat anthropomorphic. Books that contained other combinations of animal representation were not appropriate to the theme.

The glossary of anthropomorphic methods were established and identified as follows:

Human body.	Where an animal is represented either by a human body shape (including overall proportions), or by composite parts, such as hands, feet, legs, torso etc. Such body composites do not include the head. Can be representative of an adult, child, male, female or of various body types including fat, thin, disabled etc.
Human habitat.	Where an animal's habitat entirely resembles a human dwelling (house, block of flats, caravan, tent etc.) or, where the dwelling is represented naturally, but contains human furniture, ornaments etc. This can also include features such as fireplaces, stairs, doors etc.
Talks.	In conjunction with text, to give evidence that animals converse using human language to other animals or humans.
Human ability.	Where the animal shows the ability to perform a task that would not normally be attributed to it (holding a cup, riding a bicycle, driving, cooking etc.). Representation of any tasks associated with human ability, ranging from driving a car, to sitting in a chair with a human posture.
Same size.	Where different species of animals are represented being identical in size. Includes animals that are represented as being humanly adult, child sized, or human sized in a human environment.
Correct rep.	Where an animal's representation is naturalistic, either through entire body shape and proportions, or by a naturalistic head on an anthropomorphic body. Relevance is regardless of any other representative criteria (human ability, hind legs, clothed etc.) as the head alone is counted because it allows a distinction between naturalistic acknowledgement and complete stylisation. It is proposed that the head is more important a composite than the body because it gives visual information about character and emotion, through expression.
Human adult/child role.	Where the representative role of an animal mimics either a human adult or child, which closely relates this to 'same size'. Relevance can be evident through representation of identical or various species, single role representation, or adult and child combinations. Roles and responsibilities that are seen to reflect those of human adults and children, despite other considerations, such as clothes, hind legs, human body etc.
Hind legs.	Where an animal is represented by walking or standing on it's hind legs, irrespective of natural/anthropomorphic consideration.
Clothed.	Where an animal is seen wearing human clothing, from full dress to singular items, such as hats, scarves, trousers etc.

As relevant books were scrutinised, anthropomorphic functions were identified and entered into the field. As each book was evaluated, any anthropomorphic method seen was entered into the field against the title, creating individual encompassing lists. Again, no animals were identified with methods, because all books in the theme database only contained anthropomorphic animals.

By assessing the completed field it was possible to construct a spreadsheet (rc am), which counted the amount of times each anthropomorphic function appeared within books of each decade, and the condensed format of (rc am) allowed for the observance of overall totals particular to functions and to dates.

Many of the books used within this theme awarded more principle roles to some animal characters over other animals. The *Main Characters* field in the theme database contained all animals that played such roles within the illustrations of each book. Again, numbers of animals established as main characters were not noted (with the exception of specifically identified breeds), only each time a species was featured.

The theme database was sectioned by decade, and the numbers of each species of main character were entered into (rc mc). Animals entered into (rc mc) were linked to 'family' groupings, to maintain data consistency. The totals from this spreadsheet were then entered into (rc5), which again allowed for analysis through percentages.

The identification of main characters enabled a recording of their respective character types. A glossary of such character types were defined as human, animal, bad, and good, with animals possessing combinations of these. Such definitions were directed by western cultural guidelines, therefore definitions of character representation were quantified by

literal/cultural/political/social/scientific meanings[4]. Such definitions were acceptable, because the cultural guidelines that dictate notions of right and wrong, are also adhered to by British illustrators. To highlight the differences between human and animal behaviour, various resources were referenced that allowed for informed definitions. Research concerning such definitions was cursory; as the study of animal/human behaviour is extensive, however a general definition of animal behaviour was obtained, to guide personal interpretation[5].

Such definition guides were useful, as illustrations are essentially fictional and are privy to many conditions, primarily directed through the imagination. Therefore, reference concerning animal behaviour was specifically utilised within the boundaries set by research intentions. Illustrations are personal, hand-rendered images, which are essentially unique and any representation of an animal, whether anthropomorphic or naturalistic is reliant upon an illustrator's visual/creative abilities. By conducting general observations of animal characters, while applying the above considerations, it was possible to establish a number of moral groupings:

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[4] The Oxford English Dictionary (J.A. Simpson, 1989) was referenced, to establish the meaning of 'good' and 'bad': **Good.** A. adj. The most general adj. Of commendation, implying the existence in a high, or at least satisfactory, degree of characteristic qualities, which are either admirable in themselves or useful for some purpose.
II. with reference to moral character, disposition, or conduct.
5. Morally excellent or commendable.
a. of persons, with reference to their general character: Virtuous.
7. Kind, benevolent; gentle, gracious; friendly, favourable.
b. of actions, dispositions, feelings, words. Of wishes: Tending to the happiness or prosperity of a person. (ibid. Volume I, pp. 875-876)
Bad. 4.a. Lacking good or favourable qualities; unfortunate, unfavourable, that one does not *like*.
5. Morally depraved; immoral, wicked, vicious.
6. Causing inconvenience, displeasure, or pain; unpleasant, offensive, disagreeable; troublesome, painful.
7. Causing injury to health; injurious, hurtful, noxious, dangerous, pernicious. (ibid. Volume IV, pp. 668-675)

[5] A number of resources were referenced for these guidelines, and ranged from the writings of Jeffery Masson and Susan McCarthy (1994) on animal behaviour, to ethological observations on particular animals, such as leadership structures in red deer (P.H. Klopfer, 1974, pp. 155-156), and the maternal behaviour of rhesus monkeys (T.E. McGill. 1973, pp. 269-274). While referenced resources are not used literally, they provide an informed guideline of the differences between human and animal behaviour.

Good animal.	Where an animal's characteristic behaviour is such, it does not bear resemblance to human emotion when reacting to various situations, including social interaction. Follows a moral code that is not normally applied to human society. Indicates a non-human reaction that does not involve injury or suffering to other members of it's social group. Where it's behaviour is generally seen as being beneficial to others, has a notion of good and bad and conducts itself within these codes. Seen generally as possessing an intention to perform good tasks and of having a conscience. Generally showing animalistic behaviour, despite being anthropomorphic.
Bad animal.	Any animal that indicates behaviour that does not bear resemblance to human reactions or society dictum. When an animal's behaviour is such, its actions cause suffering or injury to others in its social group. The animal may not behave naturalistically to its species, but is seen as lacking in notions of good or bad and does not adhere to a moral code. Behaviour generally is seen as threatening or detrimental to a stable environment. Although anthropomorphic in its representation, it is majoritively presented with possessing a naturalistic emotional interpretation.
Good human.	Any animal's behaviour that is particularly representative of a human member of society. Reacts to others, whether of same species, other animals or humans, as reflective of human social groups. Reacts emotionally to situations or others as a human. Indicates an understanding of a moral code (established as western in the research) and attempts to follow it, without causing suffering or injury to others. Attempts to behave in a way that is beneficial to others.
Bad human.	Any animal's behaviour that is particularly representative of a human member of society. Shows no knowledge or respect for a moral code when dealing with situations in its social group. Behaviour is seen as detrimental to others and may be threatening or cause injury and suffering

Animals entered into the *Character Types* field of the theme database were scrutinised and listed by combinations of good, bad, human, animal. Levels of anthropomorphism did not affect interpretations of character assessment, as all animals contained in the theme were somewhat anthropomorphically represented.

Representational considerations were studied, to decipher movement, expression, body language, dress, size, drawing technique, etc. as indications of behaviour. Although considerations such as colour, perspective, sequence, composition etc. were not specifically noted within this theme, they were integrated subconsciously into image assessments.

Using the completed field, a spreadsheet was constructed that listed each relevant animal against the appropriate behavioural grouping (rc ct anim). Again, numbers of animals were not registered, only the amount of times a species was used in each relevant book, and

findings were not separated by decades, as this stretched the data too far. Total numbers of character types were then collated in (rc ct) to extract percentage findings.

Because 'family' groupings were not identified in (rc ct anim), a spreadsheet was developed to highlight them (rc ct type), to identify whether certain behavioural characteristics were particular to such groupings. This spreadsheet was created by cross-referencing the contents of (rc1), with (rc ct anim), and facilitated the assessment of totals, through more compact formatting.

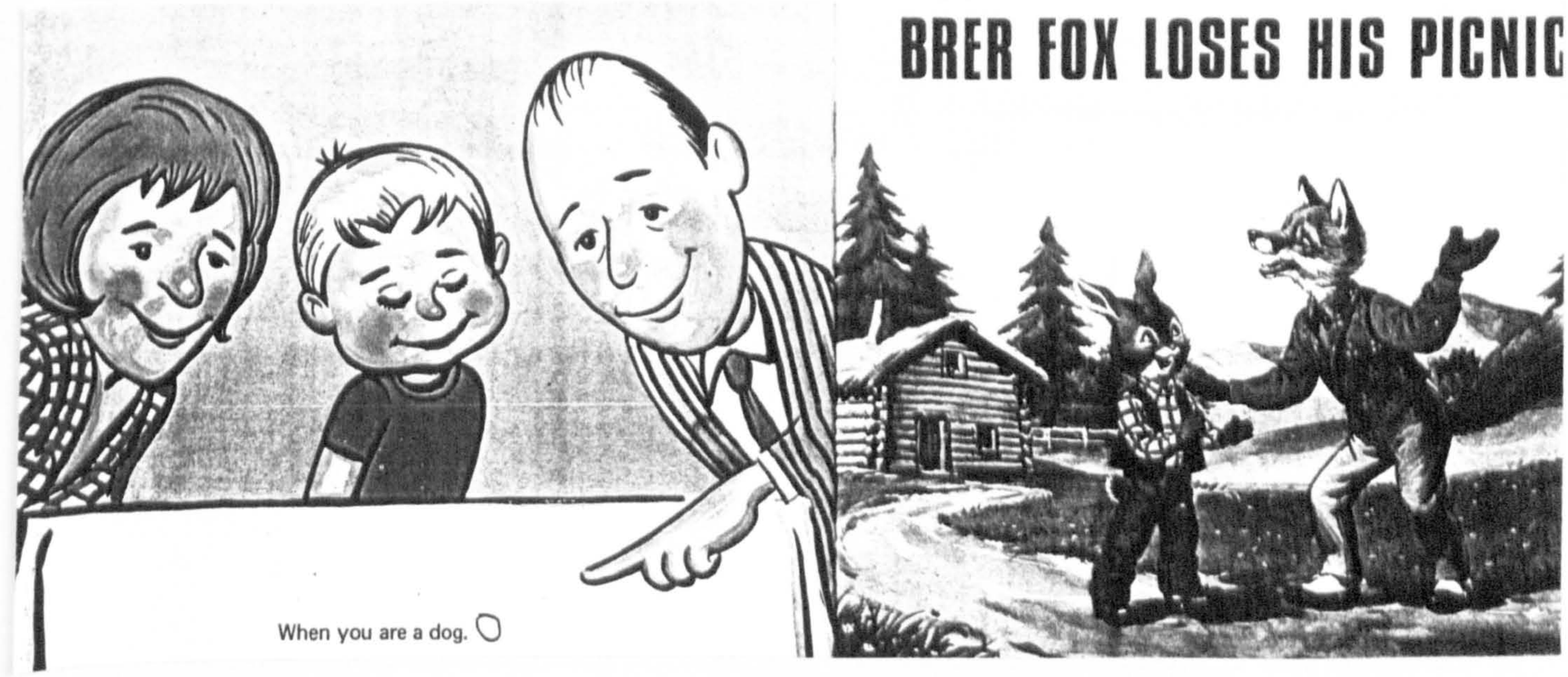
Contradictory Representation within Anthropomorphic Animal Illustrations

All data information was directed by the theme's intention to explore illustrations that show inconsistencies in the representative treatment of animals.

Books included in this theme were accessed via any number of illustrations, from single samples, to complete books. The amount of illustrations used within titles was not catalogued, although all titles' relevance was dictated by evidence of contradictory representation, so any data rested on this basis. The research dictates that a book's relevance is dependent upon evidence of inconsistencies observed in the anthropomorphic treatment of animals, and some titles showed various ways of doing this. A small number of books contained examples of one animal on each page, but their representation was inconsistent (Fiona Waters, 1990) (fig. 18). As well as providing further evidence of using contradictory representation, such books highlighted formats that differed from illustrated single stories, as they contained collections of stories or poems, or used more than one illustrator (Barbara Hayes, 1970) (fig. 19).

Fig. 18

Fig. 19



The *Animals in Book* field provided core information to all data findings by containing lists of all animals found in relevant titles. As with data in *The Representational Change of Anthropomorphic Animal Illustrations*, numbers of animals were not noted, only the amount of times each species was found in each title. In addition, unless there was specific identification of a breed type, only basic species were listed.

From this field, a spreadsheet was created (cr1), which allocated breeds to 'family' groupings i.e.: wild, domestic etc. These glossary groupings were identical to those already established in the previous theme, which provided a consistency to data overall, and the spreadsheet (cr1) listed the times animal types were found in each book, whether identified as anthropomorphic or not.

The *Anthropomorphic* field identified all animals that were anthropomorphically represented via a glossary of terms, identical to those already established. However, because the intentions/basis for the two themes differed slightly, it was necessary to develop further groupings for this theme. Such additions were defined as:

Human emotions.	Animals that show any type of human expression to represent emotion (smiling, crying etc.). When an animal gives a personal, human based reaction to a situation (kissing, peeping out of hands etc.).
Human character.	Representation that gives a general notion of human based personality, without identifying a personal or individual reaction. Archetypal, stereotypical characteristics usually linked to members of human society (stern teacher, effeminate hairdresser, giggling schoolgirl etc.). This grouping can also be linked to others, including clothed, human adult/child roles etc.

Each anthropomorphic animal was observed and listed via it's anthropomorphic functions separately, although when some animals were seen as possessing identical function combinations, they were grouped together. In a number of books/illustrations there was evidence of one animal species being represented more than once, and with varying

function combinations. Where this occurred, species were entered separately, with their particular combination.

The listing of functions made it possible to observe whether inconsistencies became evident through levels of anthropomorphism within single illustrations/books, which also facilitated the assessment of possible subtlety levels within groups of anthropomorphically represented animals.

A spreadsheet was created (cr2), which chronicled the amount of times each animal used a particular anthropomorphic function, to observe patterns between animals and methods. Numbers contained in (cr2) represented links between animals and methods; it did not identify how many animals were used in each illustration. Where one species was seen to use different function combinations within a single book/illustration, each particular function was only acknowledged once for that species.

Totals contained in (cr2) were then entered into a spreadsheet (cr4), that combined anthropomorphic functions with 'family' groupings, through cross-reference with (cr1).

The *Non-Anthropomorphic* field listed all animals in relevant books that possessed no anthropomorphic qualities. Criteria for inclusion was natural representation, including behaviour, size, etc. and again, types of animals were identified only once for each book.

To highlight representational inconsistencies, the completed list was entered into a spreadsheet (cr3), which coupled animals in the *Anthropomorphic* field with those in the *Non-Anthropomorphic* field. Numbers contained reflected the amount of times any animal was represented in either role.

Because (cr3) listed each time an animal was identified as either anthropomorphic or not, numbers differed from those contained in (cr1), which listed each species as it was seen, plus particular animals more than once if their anthropomorphic functions differed.

In addition, by combining findings held in (cr1) and (cr3), it was possible to create a spreadsheet (cr duo), that explored combinations of choices between family groupings and anthropomorphic/non-anthropomorphic/duo-roles. Each animal specie was listed by evidence of it only being represented anthropomorphically, or not anthropomorphically, or if it had been used for both roles, thus each species was included in (cr duo) once only.

Physical Data

This body of data differs to thematic data, as it's purpose was to assess books as independent, physical objects, whilst acknowledging intentions established in the research proposal.

All four hundred and fifty titles held in the bibliographical database were included, regardless of their relevance to separate themes, and each book was assessed via all developed questions, detailed in the *Database Building* chapter. Responses were entered into separated, theme-identified columns, for comparative assessments upon completion, and provided supporting information concerning otherwise thematically-relevant books. Numbers only reflected the amount of books contained, and no acknowledgements were given to particular information contained within. Again, this was dictated by the intention to treat each book as an independent object. The initial spreadsheet (ss1) highlighted the results of all questions asked. Totals within this spreadsheet were then realised through

charts to show percentages, while any further breakdown of information was not pursued. What follow are details of those questions.

Question 1 - Where books were accessed (ss2).

Where books were found during the construction of data information, to give a notion of research technique and resource availability.

Question 2 – Description of book classification (ss3).

This question established classification through a general overview of each book, including image, text, style etc.

Glossary of terms were defined thus:

Traditional.	Where a book contains image and text that is based upon traditional stories, such as myth, folklore, fairy tales, legends etc. Interpretation can be historical or modern.
Contemporary	Where a book contains image and text that highlight contemporary stories, issues and representations of modern society. Contemporary is defined as the dates covered in the research title.
Factual	Where books contain facts or non-fictional stories. Where images represent actual events or factual detail, either historically or contemporarily.
Poetry	Where any book contains poetry as its text basis.
Mixed	Where a book is seen to contain more than one of the above elements i.e. annuals, anthologies etc.

Question 3 – Type of text contained in each book (ss4).

This question assessed the textual elements of each book equally. Numbers did not correlate with the amount of books used in the bibliographical database, as some texts were relevant to more than one classification. If text was relevant to more than one grouping, a mark was given for each. This helped to avoid any pre-conceived or personal bias towards books used, to ensure as fair an interpretation as possible.

The glossary was established and defined thus:

Humour	Where text indicates levels of humour, from slap-stick to irony. Books can be appropriate if humour is evident in part of the text.
Fear	Where text contains levels of fear, from subtle to overt, and can discuss traditional representations of fear (ghosts, Dracula etc.) to contemporary (drugs, kidnap etc.).
Fact	Texts that indicate factual events or details, either completely, or as part of a fictional story.
Morality	Where text is seen to promote a moral code or outcome (cautionary tale, fable etc.). Can be traditional, contemporary, subtle or overt in representation
Other	Any text that is not relevant to the above groupings (ABC, counting, colours etc.).

Question 4 – Classification of illustration types (ss5).

Illustrations were assessed collectively, despite theme relevance, for a non-specific evaluation. This involved subconsciously absorbing all composite parts to facilitate an overall impression of illustrations. Because of this, some illustrations were relevant to more than one grouping, so a mark was awarded to all identified. Consequently, numbers did not correlate with those contained in the bibliographical database.

Glossary groupings were developed and identified thus:

Humour	Where an illustration gives evidence of levels of humour, from subtle to overt. This can be prevalent throughout the book or indicated in parts. Composites (expression, composition, sequence etc.) are not noted, but absorbed to give general impression.
Fear	Where an illustration indicates levels of fear, from subtle to overt. Assessment criteria for humour grouping also apply here.
Fact	Where an illustration indicates factual detail (nature studies, engine parts etc.) or real events (animal behaviour, historical events etc.).

Question 5 – general illustrative style (ss6).

The process of inclusion into glossary grouping was identical to those established in question four, resulting in a non-correlated total of entries, also to avoid any pre-determined data findings.

The glossary for this question was developed and identified thus:

Realistic	Where the contents of an illustration indicate recognisable representations of realism, through interpretation and execution (symbol, character, environment etc.). Images can be stylistic, but marks and treatment of colour, tone and composite relationships must be realistically represented. Levels or anthropomorphism are acceptable, if representation indicates acknowledgements to accuracy.
Unrealistic	Where the style/representation within an illustration is not realistically represented (colours, symbols, characters etc.). Relevant to all themes that include abstracted representations.

Dark colours	Where general use of colours indicate dark tonal combinations.
Bright colours	Where general use of colours indicate bright tonal combinations.
Pale colours	Where general use of colours indicate pale tonal combinations.
Simplistic	Where composites are represented by selective marks. Where detailed information is omitted, to provide a simplistic outline, shape etc. Includes compositional choices, where key composites are used to provide indications of environmental information.
Complex	Where composites are represented by heightened detail or patterning. Where composite information is extensive to produce complex representations (perspective, composition etc.), including background/environmental information. Representation does not have to be realistic for relevance.

Question 6 – are characters westernised (ss7).

Numbers in this question correlated with those in the bibliographical database, as characters were judged either westernised or not. All books were relevant, because anthropomorphic animals used all cultural references, not only western.

Responses were established by observing dress, environment, habitat, social identification etc. through either direct reference to Euro-American, or world-wide cultures[6].

Questions 7-13 (ss8-ss14).

These questions highlighted physical factors, and while being useful to the research, they essentially provided supporting, secondary information. Detailed findings are found in relevant spreadsheets, contained in appendix section of the thesis, for consultation to confirm highlighted findings.

<u>Summary</u>

Data intentions have directed how the particular statistical structures of each theme work collectively toward the overall objective of the research project.

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[6] Illustrators had the potential to produce stereotypical representations of non-western cultures, as in the examples of 'The Five Chinese Brothers' (Claire Huchet Bishop, 1938), and 'The Loon's Necklace' (Elizabeth Cleaver, 1977) (fig. 20). Both represent non-western cultures, but the representation of the Chinese characters is standardised and stereotypical, whereas the Native American characters are more creatively and less formulaically treated, therefore the Chinese characters were considered western in representation, and the Native American characters were not. Such judgements were based on the author's cultural response to images.

Fig. 20

i)

ii)

Structural details have been reliant upon the formation of glossaries, that are dependent upon the application of an observationally-based methodology, to ensure consistency in visual assessments.

Glossaries have been thematically grouped and listed to give clear indications of how composites were viewed, and the individual spreadsheets created for each theme were also explained, plus their role to facilitate percentage-based findings and provide a factual basis for the study.

Finally, the purpose and particular structure of the physical data has been included, with the acknowledgement that such data provides useful, comparative information to the themed data.

Data Findings

Introduction

This chapter details data findings within identified themes, plus a section is included that discusses physical data.

Findings are contained within critical, thematic discourse, as a support for the need of statistical, factual study within the research project. Such discourse also serves to provide direction to the body of practical work, so that links are established between written and practical elements.

Each section uses findings from the collection of statistical data, to present thoughts and conclusions, however, because the body of data information is extensive, it is used for reference purposes only within this section. The complete body of data can be accessed via the enclosed floppy disc for further scrutiny.

All data-led findings are the result of gathering information for the particular needs of the research project.

The amount of books that were accessed and scrutinised is minute, compared to the total number of children's books available today, along with those that have ever been published within research dates. Because of this, data information is not reflective of all children's books, but it does give an indication of levels of stereotypical treatments.

Fear of the Unknown as a Visual Metaphor

This theme observed the metaphoric use of unknown fears within children's picture books, and because the research aimed to investigate the stereotypical representations of such

fears, levels of popularity were explored, to establish how illustrators respond to a fearful text/brief.

Bodies of data were much more extensive in this theme than the others, through the necessity to explore representative devices, from characters and page layouts, to lines, colours and marks. The notion of fear is also much more subjective, therefore the ways it is interpreted and presented by illustrators is extremely varied. Studying a particular reference to fear, is a way of chronicling these variations. Also, the purpose here was not to establish what is fearful, or why certain visuals are fearful. Because the inclusion of illustrations were established through an initial semiotic reading, data findings are based upon the dissection of images that are accepted as 'fearful'.

Indications of there being a broad range of fearful interpretations was supported by the fact that least-used composites constituted the largest collection of those seen[7], which suggests an extensive amount of individual choices are made by illustrators when producing illustrations representing fear of the unknown.

Overall, composites contained in the visual method grouping were the most popular, with 666 entries (21.1% of the grouping total), while those contained in the anthropomorphic grouping were the least popular, with eight entries (0.3%)[8]. The most popular visual method seen was dark shadow, with 54 entries, while the least popular anthropomorphic composites were broom, rabbit, vegetables, gun, objects, letter box, tunnel, and chess pieces, all with 1 entry.

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[7] Through numbers found in fu *15u, fu15* and *fu30*, it is seen that *fu15u* contains 90.3% of all composites contained in *fu1*.
[8] Such totals are found in *fu3*

The most and least popular grouping choices varied for each popularity level, although there was some consistency in these choices, as visual method appeared more often as a popular choice, and mark-making, physical action and anthropomorphic were prevalent as least popular choices[9].

The composites contained in the highest popularity level database (fu30), give further evidence of particular stereotypical responses made by illustrators, as they were fewer in number, but highest in the amount of times used[10]. Of these, the composite most used was black, although other colours (yellows, greens, blues, etc.) were also consistently used. Other composites, such as eyes, night and dark shadows were often seen, which suggests that illustrations using these composites were considered more effective than other combinations.

The grouping of identified composites through technical appropriation also provided further indication of stereotypical representation[11]. These groupings collated composites through the terminological identity of practical process and realisation. Although this data did not establish the prevalence of any one composite, those considered as abstracts (city, aliens, window etc.), were the most popular, with 455 (25.5%), while those considered as line (unusual perspective, frown, rain etc.), were the least, with 51 (2.9%)[12].

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[9] Totals contained in *fu4* show that the most popular choices at each level are; *fu30* – visual method, environment, colour – 6(27.3% each), *fu15* – visual method – 16 (26.7%), *fu15u* – object – 137 (24.6%), and the least popular choices at each level are: *fu30* – character, mark-making, physical action, anthropomorphic – 0, *fu15* – anthropomorphic – 0, *fu15u* – colour – 5 (0.9%)

[10] These are composites contained in *fu30*, and totals show that there are twenty two identified, all with high numbers of inclusion into relevant illustrations.

[11] The particular listing of composites against such groupings can be seen in *fu5*.

[12] Such totals are seen in *fu6*.

The combined totals of the various glossary groupings in (fu3) and (fu6) allowed for the comparison of popularity levels between technical groupings and basic visual considerations for further investigation into effective combinations. Visual method, environment, object, subtle, abstract and composition were the overall most popular choices.

The interpretation and practical realisation of unknown fears seems to be personally-directed and realised by illustrators, although there is evidence of stereotypes existing. The use of visual methods emerged as the most popular function, while anthropomorphic characters were less often seen, and the popularity levels of certain functions prevailed through the research period.

The use of black, and dark shadows emerged as particularly popular composites, although a number of others were also often seen, giving clear notions of how fear of the unknown is stereotypically represented, and the grouping and cross-referencing of composites within certain functions highlighted the prevalence of illustrations which used particular combinations, giving further indications of such representation.

Findings have not attempted to highlight particularly the popularity of single composites, although some examples were detailed. This is because composites within all relevant illustrations have worked collectively to produce a fearful image, so finding structures have reflected this. What identified composites as being appropriate to *Fear of the Unknown as a Visual Metaphor* was not what was drawn, but *how* they were drawn, and how they worked effectively within the illustration as a whole.

Composites that provided visual, metaphoric representations of fear of the unknown were reliant upon illustrators' abilities to convey a message through using particular mechanisms that incorporated line, colours, perspective, composition, sequence etc. Illustrations containing strong compositional devices, with subtle, abstracts were more prevalent than those specifically using line, perspective and overt references. Such references are possibly not apparent within all fear-related books, but fear of the unknown seems to have been practically-realised in particular ways, even though these group combinations could be appropriate to other similar themes.

The way *Fear of the Unknown as a Visual Metaphor* was represented in relevant images suggested that illustrators use a developed visual 'dictionary' of composites which are identified and contained within mass culture, including film, literature, animation, art, myth, etc. Such composites may not represent unknown fear as individual icons, but promote such a message when grouped with a combination of others. Also, while individual composites may not be specific to fearful images, the coding system that illustrators use suggests they are aware of a measured/prescriptive response to a fearful text/brief.

<u>The Representational Change in Anthropomorphic Animal Illustrations</u>

This theme applied a chronological order to processes of anthropomorphic representation. All books used for this theme contained animals that were represented anthropomorphically, to explore the character types awarded to them by illustrators.

The theme database was reliant upon access to publicly-available titles. Many resources were utilised, including bookshops and collections, however 57.3% of titles used were accessed via libraries, and more than half (52.7%) of the completed database contained books from 1990–1994, reflecting libraries' consistent stock upgrading/reviewing. The lowest number included were published before 1960, identified as Misc, with 2%.

The dog and cat were the animals most represented overall, while the 'family' grouping used most was wild animals, with 527 (53.1%). The least used was insects, with 55 (5.5%). Wild animals were consistently popular throughout the research period[13], suggesting that the propensity to use them has grown steadily over time, until the present decade, where it has fallen slightly.

Specific animals within 'family' groupings showed that the most popular wild animal generally was the mouse, with 39 entries, while the least popular insects were wasps, firefly, dragonfly, cockroach, silverfish, termite, insects, centipede, mantis and louse, all with 1 entry. Although the mouse was the wild animal used most overall, a number of different animals were prevalent within each decade[14].

Overall, the most popular representational method used was human ability, with 130 (16.4%) and the least was human body, with 34 (4.3%), although again, these choices varied through each decade[15]. Dissection by decade showed that correct rep. was chosen

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[13] Percentages, found in *rc4* show for each decade: Misc. – 41.4%, 1960-1969 – 41.7%, 1970-1979 – 53.3%, 1980-1989 – 57.8% and 1990-1994 – 53.9%.

[14] By referencing *rc3*, popularity of animal choices emerge as: Misc. - mouse – 2 (16.7%), 1960-1969 – mouse, fox – 4 (9.3% each), 1970-1979 – rabbit, bear – 6 (8.2% each), 1980-1989 – mouse, rabbit – 13 (9.7% each) and 1990-1994 – mouse, frogs – 16 (6% each).

[15] By referencing *rc am*, the most popular representational methods were: Misc. – talks, correct representation – 3 (23.1%), 1960-1969 – talks – 13 (14.8%), 1970-1979 – correct representation – 17 (18.1%), 1980-1989 – correct representation – 32 (15.7%), 1990-1994 – human ability – 70 (17.9%), and the least were: Misc. – human habitat, human ability, same size, hind legs, clothed – 1 (7.7%), 1960-1969 – human body, same size – 6 (6.8%), 1970-1979 – human body – 3 (3.2%), 1980-1989 – same size – 10 (4.9%), 1990-1994 – human body – 13 (3.3%).

more consistently as a representative method by illustrators, while human body was consistently the least considered. Highlighting the differences for each decade, to those chosen overall, provided comparative information concerning the stereotypical treatments of anthropomorphic animals through time.

Scrutiny of main characters within the theme showed that animals contained in the wild animal 'family' grouping were the most popular, with 124 (50.4%), while the least popular were those included in insects, with 5 (2%). Wild animals were also consistently popular throughout each decade[16]

The fox was the most popular wild animal to be represented/identified as a main character[17]. The comparison of these findings with those of the most popular animal overall (dog), showed that generally the dog was more popular than the fox[18], but the fox was contained in a 'family' grouping that was chosen more consistently than the dog's, which was domestic.

Through the scrutiny of character types findings, 37 (33.6%) animal species were specifically portrayed as possessing animal characteristics, while 22 (19.9%) specifically possessed human characteristics. Nine (8.2%) species were portrayed as possessing both animal and human good characteristics, whereas only the shark was seen to possess both animal and human bad characteristics. In addition, 18 (16.4%) animal species possessed all

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[16] Totals contained in *rc5* show the percentages of *wild animals* used as: Misc. – 42.9%, 1960-1969 – 50%, 1970-1979 – 42.2%, 1980-1989 – 61.2%, and 1990-1994 – 48%.

[17] Such identification is seen through the results of *wild animals* held in *rc mc*: Misc. – rabbit, chipmunks, frogs, turtles, beavers, fox – 1 (16.7% each), 1960-1969 – fox – 4 (44.4%), 1970-1979 – fox, bear – 3 (15.8% each), 1980-1989 – mouse – 7(17.1%), and 1990-1994 – fox – 6(12.2%).

[18] The results held in *rc mc* show the dog's totals, within the 'family' grouping of *domestic animals* as: Misc. – 1(100%), 1960-1969 – 7 (14%), 1970-1979 – 5 (50%), 1980-1989 – 3 (42.9%), and 1990-1994 – 8 (53.3%).

characteristics[19]. Mostly, animals were generally portrayed as good, with less being considered generally bad[20], and overall, animal characteristics were preferred.

More wild animals (58.4%) were awarded character types, whereas insects were the least used (1.6%). The bear was the wild animal most used, with 22, while bees, worms, cockroach, silverfish, flea and louse were the least used insects, with 1. However, the animal used most overall, was the dog, with 36.

Results suggest that while a number of wild animals (particularly the mouse) have been consistently preferred by illustrators over the research period, dogs and cats have been the overall choice in the last four decades. The choice of animals that were consistently the least popular, were insects.

Preferences for the representational devices that create anthropomorphic animals have also emerged. Illustrators have mostly awarded human abilities to animals, ranging from simple tasks, such as sitting in a chair, to the complex actions of driving cars and flying aeroplanes. Illustrators have seemed less enthusiastic about representing animals with human bodies, as they have consistently preferred a more natural treatment of each animal's particular appearance.

The dog has been the singularly most popular animal to use as a main character over the research period, despite wild animals being generally more evident in such roles. Of these, the fox has been the most popular animal used.

Although illustrators seem to have freely chosen which animals to use and what characters to award them, the dog has been the most popular animal represented through various character types, although again, domestic animals have not been as prevalent as wild

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[19] Details of all the particular species associated with separate character types can be found in *rc ct anim.*
[20] Numbers in *rc ct* reflect each time an animal specie was associated with a character type, and findings show: Good human – 170 (70.5%), Bad human – 71(29.5%), Good animal – 183 (71.2%), and Bad animal – 74 (28.8%).

animals. The bear was the most popular animal within this grouping. Choices for character types varied, although mostly, illustrators presented animals as being morally good, within animalistic, rather than humanistic frameworks. It would seem that choices are not directed by cultural conditioning, but possibly through textual or publishing demands, although it is likely that responses to such demands could be affected by the influence of popular culture, including other illustrated books. Responses concerning animals and behavioural considerations are varied, and combinations have changed over the decades. Such combinations, although not wholly, are partially reflective of a heritage which is culturally, politically and religiously directed, so decisions change over time, as society changes.

Contradictory Representation within Anthropomorphic Animal Illustrations

Findings for this theme have been directed by an investigation into the representational inconsistencies of animals, evident through their anthropomorphic and non-anthropomorphic presentation.

Overall, wild animals was the 'family' grouping most used. Of the 799 entries for such animals, the mouse was the most popular choice, with 61 (7.6%), although the singular most popular animal again was the dog, with 85 (47.2%) from 180 domestic animal entries[21]. Such findings suggest that the dog's prevalence within both animal-based themes may stem from familiarity.

There were a hundred animal species contained in the *anthropomorphic* field, 29 of which used all method functions. Wild animals were the 'family' grouping to utilise all functions

[21] More extensive findings can be seen in *cr1*.

most, with (65.5%) of those 29[22]. The remaining 71 species used various function combinations.

By looking at the amount of times each function was seen, overall hind legs was the most popular anthropomorphic method, with 471 (12.7%), while human character was the least, with 192 (5.2%). Most and least popular functions varied within each 'family' grouping, even though hind legs was more consistently chosen, while human character was consistently the least chosen[23].

A number of books used the same species for both anthropomorphic and non-anthropomorphic representations. Of the 148 animal species used, 35 possessed greater numbers of such representations than those contained in the *anthropomorphic* field of the theme database, suggesting 23.6% were present in both representative roles within singular books[24]. The 'family' grouping wild animals was seen to contain the highest number of such examples, with (65.7%)[25] of the total number, although the bird was the animal most consistently used within non-anthropomorphic/subservient roles, as it's comparative numbers showed the highest difference, while the fish was the most consistent wild animal used[26]. The particular representative roles of species within 'family' groupings showed that wild animals were consistently used, while least popular choices varied[27].

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[22] Other 'family' groupings were identified thus: domestic – 3 (10.3%), farm – 4 (13.8%), birds – 3 (10.3%), and insects – 0. Findings are found in *cr2*.

[23] Totals for each 'family' grouping are found in *cr4*, but to observe most and least popular within each of the groupings, it is seen that:

	Most	Least
Domestic	hind legs – 89 (13.4%)	human body – 34 (5.1%)
Wild	hind legs – 303 (13.4%)	human character – 116 (5.1%)
Farm	hind legs – 58 (12.7%)	human body – 21 (4.6%)
Birds	correct rep. – 65 (21.6%)	human body – 6 (2%)
Insects	correct rep. – 7 (20.6%)	human character, human a/c role – 1 (2.9%)

[24] This percentage was achieved by comparing the findings of *cr3* with *cr1*.

[25] The division by 'family' groupings is established as: domestic – 4 (11.4%), farm – 4 (11.4%), birds – 4 (11.4%), and insects – 0. Again, findings were achieved by comparing *cr3* with *cr1*.

[26] By referencing *cr3* with the theme database, the top five choices were: 1. Birds – 74, 2. Dog – 60, 3. Cat – 47, 4. Fish – 44, and 5. Horse – 37.

[27] Findings contained in *cr duo* show that these ranged from farm – 6%, domestic – 1%, and domestic, insects – 5.4% in respective groupings.

Results show that the dog, although popular within both animal-based themes, was chosen more within this theme, for non-anthropomorphic roles than anthropomorphic ones. The familiarity of pet animals therefore seems to direct choices made by illustrators for the use of an animal within these contexts.

The observation and experience of behaviour, natural personality and habits of an animal are important for studies of body shape and movement, and such familiarity also allows the illustrator to award imagined, human characters to the animal.

Whether such choices are determined by technical considerations are similarly linked to internal/external considerations (identifying familiarity as an internal influence). Externally, if the representation of a particular animal/animals is seen consistently by illustrators, through other visual sources (essentially other children's books), observations of work by other practitioners concerning such animals will be consciously/subconsciously noted by the illustrator. Such influences help not only to perpetuate similar choices-familiarity through observation/experience, but bountiful reference sources of dogs and cats provides illustrators with the opportunity to draw and study representation, to enhance technical understanding, which ultimately serves to develop more effective ways of portraying anthropomorphic animals.

The popularity of certain animal species promotes evidence of an animal 'hierarchy' in anthropomorphically-based illustrations. Because the dog and mouse feature prevalently in the data of both relevant themes, they are possibly at the pinnacle of such an illustrated hierarchy in books researched.

However, whether illustrators are consciously responsible for this is unclear. Illustrators create a form of 'reactionary' art – reacting to personal impulses, expectations and clarification of information (text). Such reactions can be identified on two levels; external (other books, text, art, peers, cultural history etc.) and internal (the subconscious regurgitation of external influences, childhood memories, natural response to visuals etc.). This, coupled with an imbued notion of what is available in other children's books, could relieve some of the responsibility for instigating hierarchies, although while illustrators may not be directly responsible for representative hierarchy, through subconscious/conscious impulses, they are almost certainly enforcers and perpetrators of that structure.

The application of particular anthropomorphic functions within this theme's illustrations are possibly governed by methods seen in other areas of the fine-arts. This includes early Christian art (fig. 21), where animals were used as evangelist symbols (Helen M. Franc, 1940)[28], plus ancient narrative texts, such as myths and fables[29], which have been produced through time, including the fifth and nineteenth centuries (fig. 22). Illustrations contained in such publications work alongside fine-art painting to provide a rich history of visual reference/influence for contemporary illustrators.

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[28] She states that "Among the most common themes of Christian art is the representation of the Four Evangelists by means of the symbols of the winged man for St. Matthew, the lion for St. Mark, the ox for St. Luke, and the eagle for St. John. The basis for this scheme is found in two visions, that of Ezekiel and that of St. John. The former speaks of the apparition of four living creatures, each with four faces and four wings: "As for the likeness of their faces, they four had the face of a man, and the face of a lion on the right side; and they four had the face of an ox on the left side; they four also had the face of an eagle" (Ezekiel 1:10) (ibid. p.7)

[29] She states "Gazing at the heavens he fancied that the very stars in the sky were grouped in constellations which resembled bears, serpents or lions. He explained his origins and early history, shrouded in primeval obscurity, by myths in which animals played roles as important as those of the heroes. He expounded moral precepts to his fellows in fables enacted by beasts instead of by humans. He made the characteristics of certain animals into symbols for those qualities in man; Christ, sending out His apostles to preach the Gospels, charged them, "Behold, I send you forth as sheep in the midst of wolves: be ye therefore wise as serpents, and harmless as doves." (ibid. p.8)

Fig. 21

Fig. 22

i)

ii)

The narrative art of Hogarth, evident through examples such as 'The Bruiser'(fig. 23), of which Hogarth (Lawrence Gowing, 1971. P.89) said "I thought how I could turn so much work laid aside to account, so I patched up a print of Mr. Churchill in the character of a bear.", and the genre of animal painting in England[30] (fig. 24), work as a provisional influence of methods chosen to anthromorphise animals. Through an imbued notion of what constitutes an anthropomorphic animal, plus contemporary trends and peer competition, particular options are established and maintained, to continue the genre of animal painting within the arena of children's picture books. Results shown within the anthropomorphic themes support this, through the evidence of a small number of functions within a large number of relevant titles. Illustrators contribute towards a culturally-contrived notion of what constitutes a visually acceptable anthropomorphic animal. Furthermore, if such influences dictate what is popular, they inevitably establish what is least popular.

Illustrators used a variety of animal species for both representative roles in either a single illustration or book. Although the data in *The Contradictory Representation within Anthropomorphic Animal Illustrations* did not highlight whether anthropomorphic/non-anthropomorphic animals were main characters, general observations seemed to suggest that anthropomorphic characters were presented as main, rather than non-anthropomorphic characters. It could therefore be supposed that choices which provide contradictions also establish main characters.

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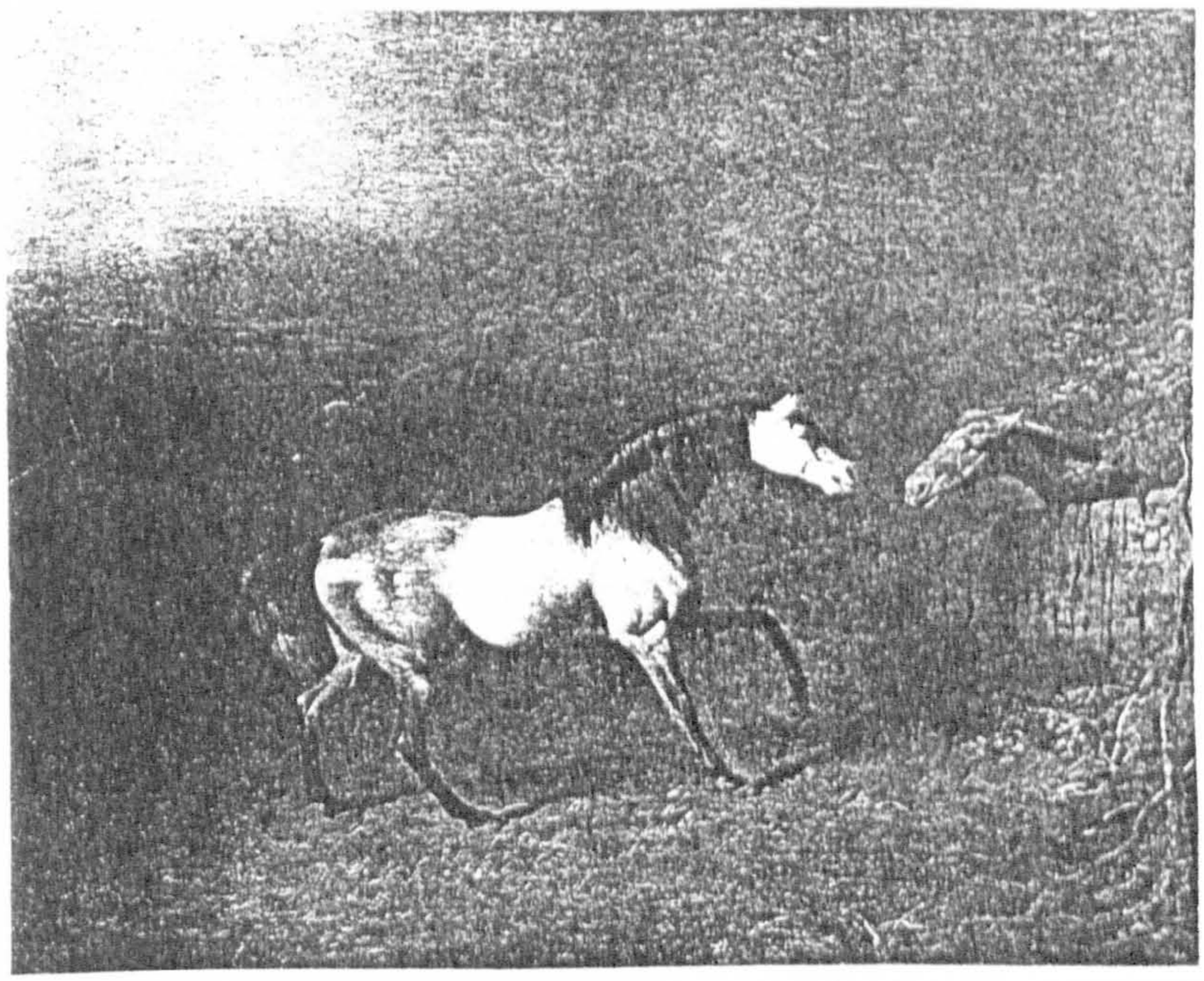
[30] Basil Taylor (1955) writes: [George] Morland's figures are types… …and the animal actors are as stereotyped in their character, the rough forester, the cart-horse, the unkempt collie, the humble donkey, the sluggish pig… …This picturesque and sentimental view of animals in their natural setting was continued in the work of Morland's brother-in-law, James Ward, who painted such pastoral subjects at every period of his career, in the tidy water-colours of Robert Hills (1769-1844) and in the farmyards of J. F. Herring. Among its descendants were the illustrations of Randolph Caldicott, the animals in shiny children's books up to our own time and the silly symphonies of Walt Disney (p.38).

Fig. 23

Fig. 24



To assess why the illustrator establishes main characters in this way is difficult to quantify, however illustrators may believe they are assisting in the viewer's interpretative abilities by using such criteria. Nevertheless, by providing codes for the viewer, methodologies are actually created and upheld to inform/assist the illustrator. Criteria-based intentions are likely to be subconscious or involuntary, but they may be directed through trends and the popularity of other works. The manifesting of main characters could also be based upon a culturally-imbued concept of perspective, latent in religious and Medieval art (fig. 25), that connotes importance by size.

Data findings in the animal-based themes give a clear notion of the choices illustrators have made in the representation of anthropomorphic animals over the research period. The referencing and construction of such findings, while providing statistics and totals, has also involved observation of particular styles of illustration, mark-making and technique. The identification of functions to highlight anthropomorphic methods and animal 'family' groupings has only been possible through the holistic observation of illustrations. Much of the supporting and extra details of these illustrations are not included in this themed data, but their acknowledgement has been an essential aid to the direction and production of practical work.

Physical Data

Because the purpose of this data was to chronicle the physical presence of each book used, findings are reported, rather than discussed. Essentially, what emerges are conventions surrounding size, price, illustration medium, text, etc. to act as supporting information to notions of representational stereotyping within the illustrations themselves.

Fig. 25

More than half (55%) of all books were accessed via public libraries, while the least-used resource was national/local bookshops, with (3%)[31], reflecting that books used should be publicly available, without necessarily being purchased, which is positive, because it reflects the variety of choice available to the general public.

For this project libraries in Leicestershire and the Birmingham City Library were exclusively accessed, and their locality was extremely useful for re-assessing titles during the re-structuring of databases.

In terms of a general classification, more books (63.2%) preferred to contain contemporary text/images, while the least popular classification was factual, with (3.5%)[32], although this was somewhat affected by research intentions to look primarily at storybooks. Interestingly, no factual books researched, contained animal representation appropriate to *The Representational Change in Anthropomorphic Animal Illustrations.* This does not suggest that no books exist, but none were found for inclusion.

The spreadsheet (ss4) chronicled textual styles. Humour was the most popular choice, with (39.7%) and *other* was the least, with (3%). Only *Fear of the Unknown as a Visual Metaphor* used the fear grouping as its most popular textual basis, while all other themes used humour. Again, this is not reflective of all books published, only books used in the research project.

The most popular illustrative style seen was humour, with (48.6%) and the least was fact with (16.6%)[33]. Humour was a representative preference even for the fear-based theme,

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[31] Details of all particular resources are found in *ss2*.
[32] Complete findings are contained in *ss3*.
[33] Complete findings are contained in *ss5*.

supporting the notion that books are primarily produced for entertainment. Although issues surrounding this theory fall outside research parameters, it is fair to suggest that books are likely to gain an audience through their potential entertainment/enjoyment value.

A complex style was observed most often in relevant illustrations, while pale colours was the style least used. If percentage totals are used as a guide, illustrations that contained unrealistic, bright colours and complex style types emerged as using the most popular combinations, while those containing dark colours, pale colours, simplistic and realistic used the least popular[34]. However, such popularity combinations differed slightly within each theme[35]. Dark colours were more prevalent within the fear-related theme, while bright colours were more popular within the anthropomorphic-related, and unrealistic, complex illustrations were preferred within all themes.

Many varied combinations occurred within books that did not match the above combinations, but development of popularity levels supports the research's intention to identify representational stereotypes.

Through observation of illustrative style and the coded representation of characters, it was generally seen that books contained either western representation, or not (fig. 26)[36].

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[34] Full details of percentages are found in *ss6*.

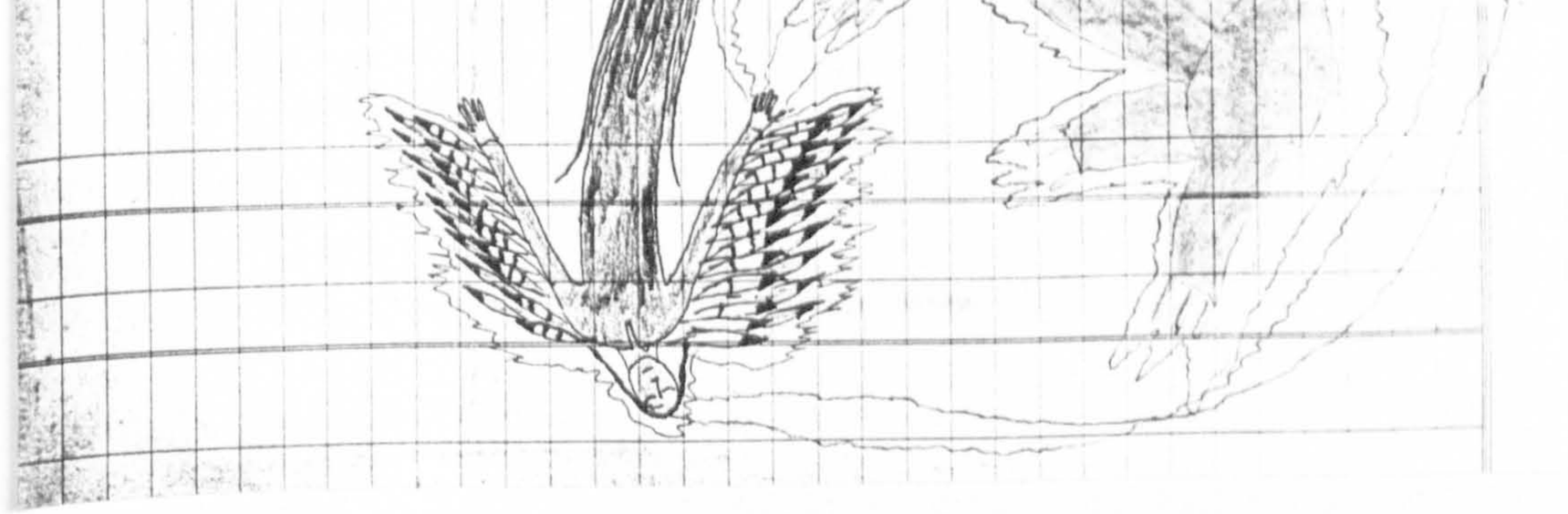
[35] Data contained in *ss6* shows that:

	Most popular	Least popular
Fear and Unknown	unrealistic – (21.4%) Complex – (22.5%) Dark colours – (14.3%)	realistic – (13.4%) simplistic – (11.6%) bright colours – (11.4%) Pale colours – (5.5%)
Contradictory rep.	unrealistic – (17.5%) Complex – (19.8%) Bright colours – (15%)	realistic – (15.4%) simplistic – (12.3%) pale colours – (12.7%) Dark colours – (7.1%)
Rep. change	unrealistic – (18.5%) Complex – (19.6%) Bright colours – (15.7%)	realistic – (14.1%) simplistic – (15.2%) pale colours – (12%) Dark colours – (5%)

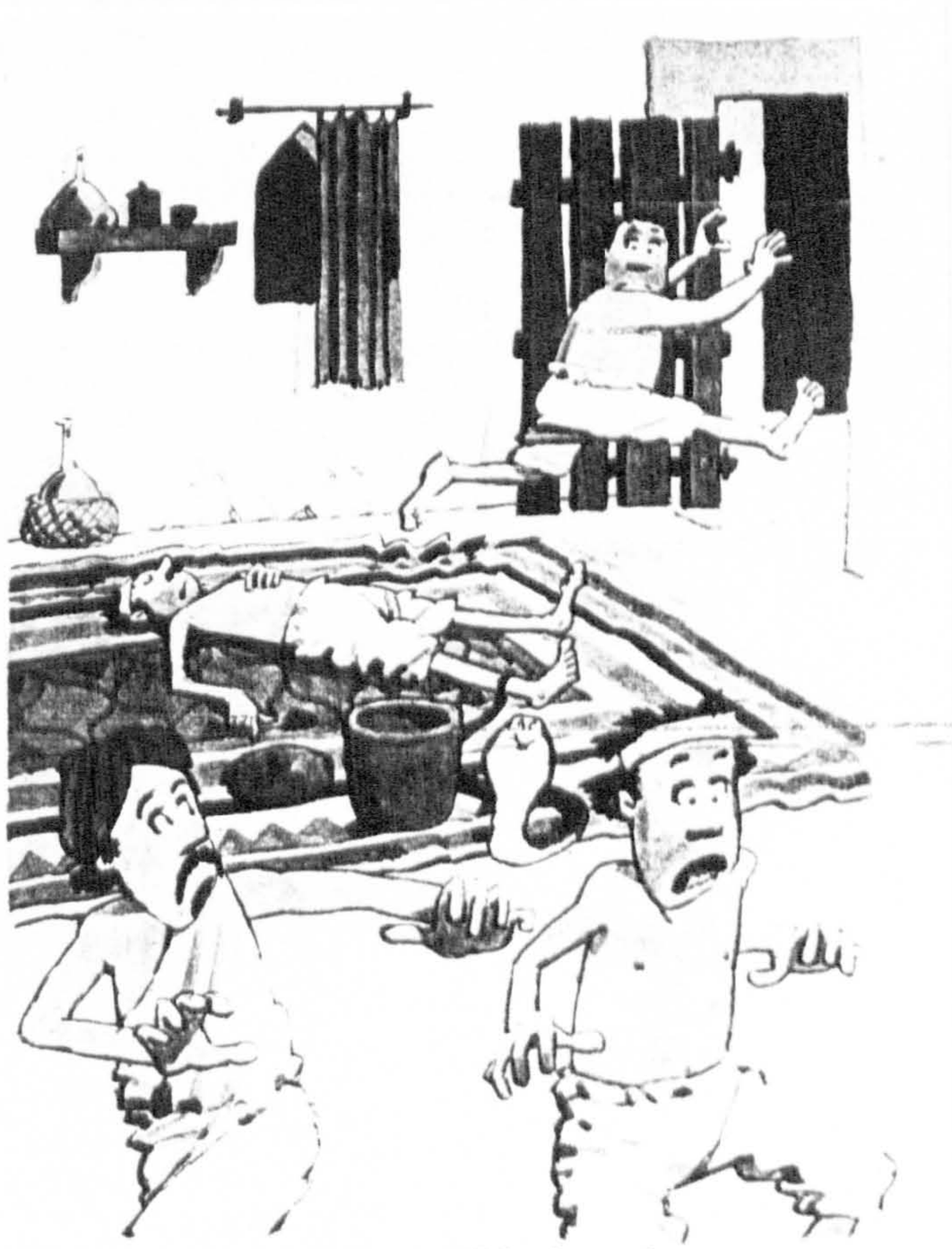
[36] Particular details are found in *ss7*.

Fig. 26

i)



ii)



"Now we are rich," the small robber said, and he took the lid off the pot. Then he screamed and fell down dead.

"It's the poisonous snake," the robbers gasped. They ran away in fright and were never seen again.

In the majority, most titles (72.3%) showed western interpretation, although this was expected, as most books researched were British-published, or available in Britain, as the inclusion of more than a small number of books published outside Britain would have distorted the intentions/conditions set out in the initial proposal of the research title.

Ten various amounts of media materials were used in illustrations listed, ranging from pastel, printmaking and collage, to acrylic and gouache. However, the most popular medium was water-colour, with (44.2%), while the least popular was charcoal, with (0.2%)[37].

Furthermore, (ss9) showed that over half (65.7%) of all titles, contained more illustrations than text. This was expected, as research intentions were to investigate representational stereotypes within picture books, and findings suggest that the research was successful in accessing such titles.

When exploring language, a number of books did not contain any text, so numbers in (ss10) did not correlate with the total amount of books researched. Also, because of availability and reference resources, (92.4%) of researched books contained English text exclusively, while (6.9%) contained two languages and (0.7%) used other languages. Most other-language titles were accessed via special collections.

Finally, other factors such as size, cover style, target age-group and price ranges were also researched, and while details of findings are not discussed here, relevant spreadsheets have provided supporting information, when producing illustrations.

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[37] Percentages of each media can be seen in *ss8*

Summary

Primarily, results evident in all data have helped to confirm initial theories concerning children's picture book illustrations. However, findings have also allowed for the development of unexpected and surprising results, supporting the importance of creating data information in such a new area of research.

Data gathering and compiling has also been reliant upon the development of a specific research methodology, to facilitate a consistent approach to the assessment of imagery. Positively, the outcomes of such an exercise promotes a sense of achievement within the research, as it provides a solid foundation to base practical studies upon as well as core issues contained within theory.

Conclusions have been theme-identified, presented within a critical discourse, that has highlighted thoughts, and referenced data. The inclusion of this, with the theoretical and practice-based elements has enriched the research, through factual and practical authority, to support the intentions of conducting the project from the view of a practising illustrator.

Post-Practical Report

Introduction

> *"[Books for children should be] wild – adventurous and imaginative ... something that you can escape into, something that you don't get later on. It might be the only chance. It's the only time when the child is allowed to develop its imagination and it's so porous that it should be filled with extraordinary things, not mundane and boring things."* Emma Chichester Clark (Quentin Blake. 1998, p.17).

The two main bodies of work within this research – i.e. the written and the practical, are equal halves of a whole. Despite the fact that 'illustration' is defined as "pictorial matter used to explain or decorate a text."[1], within the context of this study it must be considered as a partner to, rather than the visual explanation of the thesis.

The concept of studying illustration within theoretical frameworks is starting to germinate, not only within academic circles, but through practitioners also. Lisa Kopper's article 'Will the Real Drawings Please Stand Up' (1998), details how the illustrator feels "There has not, so far as I know, been any serious discussion of how ... the very nature of drawing itself – how this skill is taught and nurtured." (p.9).

There is a growing need to research various issues within the *practice* of illustration (to match the growth of specialised illustration undergraduate/post-graduate courses in Britain), so that students have access to theory-based texts and images, that expand on taught course structures.

Also, when illustrators in the public arena such as Kopper, assume that there are no academic studies being made into illustration, but voices a need for it, she identifies the importance of research such as this achieving academic credibility and public availability.

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[1] Makins, M. et al. 1982, p.645

What is most important however, is that visual research projects are considered on equal terms as written.

This chapter discusses various stages of the practical process, through the work of fine artists, professional illustrators, research studies and experimental student work, to provide comparative information on creative practice.

Each stage is discussed via the order of *Methodologies of Practice, Influences and Restrictions* and *Observations,* although such an order, whilst seemingly chronological, is representative, because it cannot be assumed that every illustrator adopts the same working pattern.

<u>Methodologies of Practice</u>

Although this section deals primarily with various methodological, technical approaches to illustration, it is important that these are sited amongst other such approaches within the general arena of the arts.

Barthes (1957), in his discourse on image as myth, suggested that "the concept...appears in global fashion,...the condensation, more or less hazy, of a certain knowledge." (p.122), although he proposed that such concepts are contained by language, because "myth is already constituted by a linguistic meaning." (ibid.). The opinion here is that images are more manipulative than language, because of their dual aspects – full (meaning) and empty (form). This is interesting, because it seems that illustrators actively obtain meaning from language (evident as text, brief, idea etc.) and establish the full aspect (myth), before creating the (empty) form. Barthes regarded the form aspect of the image as being empty,

possibly because his discourse concentrated on the signification, or meaning of it, and there is a suggestion, through his terminology, that he may have regarded the form, or empty aspect of the image, as a less important area of study, (although this is a supposition).

While the point of the research is not to dispute theories on semiology, it can propose that the (empty) form, or physical realisation of the image is infact an important and necessary subject for academic study.

While the chapter generally concerns post-practical discussion, this section particularly highlights methodological approaches to creating the image, to observe certain differences between those applied in the fine arts (through the work of Paula Rego and William Blake especially), to those used in illustration. The various methodological approaches of professional illustrators are discussed, and a chronicle is given concerning the production of practical studies within this project. Finally, the section relates how student experiments were formulated and conducted.

David Cohen's article (1996) on the artist and Slade teacher, Jeffery Camp, states that "He is not interested in drumming home any conventionalised skill. There are no tips for special effects or short-cuts, but rather a highly personal...evocation of the whole business of being an artist." Camp encourages a personal, rather than automated response, as his notion of "drawing from life" (ibid.) as an essential influence, testifies.

This provides an interesting contrast to the issues surrounding illustration practices. The illustrator Lisa Kopper (1998) is concerned that the particular method of tracing over photographs to produce children's picture book illustrations (particularly evident in the

works of Jerry Pinkney and Caroline Binch [fig. 27]) is affecting the creative skills of the illustrator[2] and that this process encourages the production of super-realism, that "often cuts the heart and life out of an image." Her opinion on the differences between this technique and free-hand skills are clear: "One is a simple mechanical activity and the other requires a profound understanding of form and character." (ibid.).

However, while Kopper's concerns are justified, it must be said that such a technique is not used by all illustrators. When questioned about the opening of a Centre for the Children's Book in Newcastle (Joanna Carey, 1997, p.5), Quentin Blake supports its aim of dispelling the "general misconception that illustration is an easy, accidental art form." through evidence that "with layouts, preparatory drawings, finished artwork, visitors could begin to see how it works in all its subtle complexity." (ibid.).

Other illustrators, such as Stephen Biesty and Ian Beck support hand-rendered techniques[3], for, as Beck establishes, "You have more freedom than if you are working from photographs...The emotion comes off the page." (Julia Eccleshare, 1997, p.13).

To present differences between fine art and illustration practices, the methodological approaches of William Blake and Paula Rego are now discussed.

These two artists are chosen, through tentative connections to the subject of illustration. Blake is known for his engravings to texts such as 'Songs of Innocence' and 'The Marriage of Heaven and Hell' and Rego is an artist that uses the narratives found in children's stories and the works of Walt Disney as starting points for her paintings and drawings.

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[2] She states that "The steady march of 'photo-drawing' gradually reached every corner of illustration. It is easy to see why. On the surface of things, photography is a short cut to something very difficult to achieve: good drawing." (ibid.)

[3] In an interview in the Times Educational Supplement (Diana Hinds, 1996, pp.IV-V), Biesty says that "Detail is often less apparent in a photograph, whereas a good drawing really brings it out and displays it."

Fig. 27

i)

ii)

Consequently, Blake's work is discussed via his professional practice, while Rego's is discussed via her practical process.

Blake was apprenticed as an engraver before he was accepted as a student at the Royal Academy Schools in 1779. The President at this time was Joshua Reynolds, who's very fashionable oil paintings somewhat directed the style of the school. This caused many problems for Blake, as Peter Ackroyd (1995) states that:

> In the two years before he joined the Royal Academy his imagination had been established upon the recognition of pure line and clearly defined form. His understanding of art, as well as his belief in artistic gift, rested on the certainties of the engraving and the "Gothic" style. Oil was too bluffed, too muddy, too indistinct. (ibid. p.24)

Interestingly, Turner's technique of placing unmixed pigments against each other was also directed by his opinion that "[If] we mix...we reduce the purity...and all beyond is minotony [sic], discord, and mud." (James Heffernan, 1978, pp.147-152). Blake's work, although different to Turner's, was similarly driven by the desire to apply a particular practical methodology to achieve purity within his art (fig. 28).

Paula Rego is a Portuguese-born artist who now resides in Britain. Her paintings are figurative, and explore the narratives found in children's literature, fables and fairy tales. Although she utilises the same texts as children's book illustrators, differences are established between the two art forms, evident through her interpretation of narrative, and notions of acceptability.

Rego's recent paintings concerning the story of Snow White are a good example of how differently she approaches text to the illustrator. In the painting 'Snow White Swallows the Poisoned Apple', 1995 (fig. 29), the sexual nature of the image reflects Rego's

Fig. 28

Fig. 29

interpretation of the story as a comment on family relationships, jealousy and lust. Her paintings push the boundaries of acceptability far further than those established in illustration, as for her, text provides "the first link in a chain of visual and metaphoric transformations.. to express and extend the artist's own ideas." (Fiona Bradley, 1997, pp.28-31). Rego is able to respond symbolically to text in ways that are not seen in illustration. This is not to say that illustration for children's books *cannot* be symbolic, but the languages apparent in illustration and fine art are quite different.

Other Illustrators'

This section explores various methodological approaches to practice through the work of a number of illustrators, and highlights processes, from the drawing of initial, visual sketches, to the creation of finished pieces, although this is a paradigmatic chronology, as it cannot be assumed that all illustrators adopt an identical order to their work.

It could be said that good drawing practice forms the basis of quality illustration. Certainly, many contemporary illustrators rely upon accomplished drawing skills to obtain visual resources and formulate initial ideas for characters, layouts, sequences, etc. However, the specific techniques applied for such realisations vary.

Final designs for illustrations do not always emerge from the first pencil rough, as many artists will testify. Illustrators such as Ian Beck and Stephen Biesty recall how the re-drawing of ideas allowed them to formulate individual styles to increase commercial potential[4], while the deceptively simple iconic characters created by Dick Bruna (fig. 30) are the result of more than a hundred variations of a set of ideas (Meena G. Khorana, 1998,

[4] Beck has stated that, "Working for magazines, I learnt to draw and redraw to order. It gave me a good technical ability" (Eccleshare, J. 1997, p.12), while Biesty recalls "To earn a living, I had to streamline my style" (Hinds, D. 1996, p.IV).

Fig. 30

p.21). Also, a number of illustrators apply a method of over-laying, or re-tracing their drawings, including P J Lynch, who devised a technique that he felt reflected a particular text[5], and Charles Keeping, who layered line and tone work on separate sheets of plastic, to achieve depth (Douglas Martin, 1993, p.99). Whatever the particular drawing techniques used, illustrators seem to regard this stage of the process as one of the most important, in terms of establishing style and resolving visual problems.

Of course, drawing styles are inextricably linked to visual representation, and importantly, the presence of these form the core of this research project. Interestingly, the accounts given by some illustrators concerning composites suggest there are sometimes particular reasons for certain realisations. Nicola Bayley[6] and Charles Keeping[7] both made conscious practical decisions based upon their reaction to text, whereas other illustrators, such as Korky Paul[8] and L'uba Koncekova-Vesela[9] allow for notions of pedagogic quality to direct their work. Choices for composite representations are sometimes more controlled by the desire to further technical achievement, evident through Eric Carle's comment that "As I was redoing the pictures, I was able to stand back somewhat and observe how an idea comes about and is shaped into a book." (p.56), whereas for others, it is the decorative

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[5] When creating the illustrations for Mervyn Peake's 'Boy in Darkness', Lynch states: "I found a technique that seemed to work for me. I approached the subjects in my usual way, drawing in ink over a pencil rough. Then I took the image and reduced it down to postage stamp size on a photocopier. When I enlarged that image again on the copier, the detail had been broken down and I was left with a rough impression of my original drawing. By drawing on the copies and then reducing and enlarging them again, I eventually achieved the kind of results that I wanted." (1997, p.7).

[6] Bayley states that "this manuscript really made my spine tingle – and in my mind the Great Storm Cat *had* to be a Tabby – whose wavy markings would be echoed in the waves of the sea, and the sound waves of the storm...*that* was my way into the story." (Joanna Carey. 1998, pp.12-13).

[7] Douglas Martin's (1993) biography of Keeping reveals how, when illustrating 'Wuthering Heights' in 1964 "It struck him that none of its characters could ever had led a life or experienced human relationships outside the mind of their equally deprived and romantic author, and since they lacked reality he had best not invent faces for them or let them borrow any vestige of character from period costume or surroundings." (p.81).

[8] Paul states that "The final illustration is the front cover. The reason for this is that I base it on one, or a combination of illustrations from the book. What I look for is a scene that is a synopsis, a visual shorthand of the story without revealing any twists or surprise endings." (1996, pp.4-7).

[9] "Bearing in mind that she is addressing very small children, Koncekova-Vesela uses appropriate means of expression, presents different angles and large details of figures and objects, and balances the pictorial narrative with representational details." (Meena G. Khorana. 1998, p.52)

composition "and a diversity of shape and disposition in the pictures that leads the story along."[10].

It is interesting to discover how visual representative choices are made, in relation to identified themes. Within the fear-related theme, comments made by illustrators and their biographers seem to indicate that there is a conscious use of certain techniques to represent fear, that reflects data findings. Illustrators, such as Charles Fuge and Charles Keeping[11] have actively used a proliferation of black, which Fuge has especially linked with fear[12], while Shirley Hughes' observations that Alan Marks' "sombre colour-range is let loose on the shadowy corners of little Sam's bedroom, where she is convinced the dragon lurks." (1995, p.21) identifies the associative power of particular colour tonal combinations.

There is an interesting account given by the illustrator Nicola Bayley concerning the process of anthropomorphizing animals:

> I'd certainly never ridicule an animal – I start by drawing them – without reference – sailing, drinking tea or whatever, just to get the effect I want...Then I study the animal's anatomy, its movement – see just what would be possible – then I can let the information merge with my imagination." (Joanna Carey. 1998, p.13)

Bayley (the illustrator) applies a different methodological process to Rego (the fine artist), who "subverts conventional iconographic expectations by casting the fickle, elusive monkey in the role of the enraged, betrayed husband (*Red Monkey Beats his Wife, Red Monkey Offers Bear a Poisoned Dove*)." (Ruth Rosengarten, 1997, p.52). However, although both artists can be seen to adorn animals with human characteristics/traits, the

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[10] Quentin Blake's article on Emma Chichester Clark. (1998, p.17)
[11] On observation of Keeping's illustration for 'The Highwayman', Douglas Martin states "The drawings for the opening pages are repeated identically, but reversed white line from black as the ghostly tale is retold at the close." (1993, p.139)
[12] Fuge states that "It needn't be for children at all. It's in black and white, still quite comical but more scary" (Elizabeth Grice. p.39)

objective of the illustrator is to use the animal as a substitute human, while the fine artist uses the animal as a vessel for symbolic translation.

Once visual, representative choices are made, practical approaches towards the production of roughs varies. The technique used by Emma Chichester Clark of producing postage-stamp sized sketches[13] differs from the methodology of Sarah Garland, who creates "vigorous dummies which are then very difficult to reproduce." (Julia Eccleshare. 1996, p.15). Despite these differences, the finished illustrations of both artists contain similarities in terms of their spontaneity and fluidity (fig. 31). Other illustrators, such as Charles Fuge[14], Mick Inkpen[15] and Eric Carle[16] seem to construct their roughs in a non-sequential fashion, and although seeming somewhat unconventional, such a technique can avoid the slight representational changes that sometimes occur when working from first illustration to last.

Whatever the order or technique, illustrations for children's books need to occupy twenty-four pages, or twelve double page spreads. Interestingly, because of the sequential nature of illustration, many illustrators, including Colin McNaughton[17] and Peter Collington[18] allow layout decisions to be influenced by film, because as Korky Paul states, "Close-up

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[13] Quentin Blake. 1998, p.16
[14] Fuge states that: "*Bush Vark's First Day Out* started as just a squiggle with some legs and a face, then I did a picture of him in a clearing, surrounded by lots of creatures. They all ended up looking slightly aggressive towards him, so I thought they'd better be about to eat him for dinner..." (Elizabeth Grice. pp.36-39).
[15] Stephanie Nettel, in her interview with Inkpen, details how "[his] Ideas arrive both visually and in words. **Threadbear,** ...began in the middle with the image that was eventually its cover (bear pegged to washing line) and worked backwards and forwards through the story. **The Blue Balloon** was treated almost coldly like a project, based on Inkpen's own affection for balloons as wonderful graphic objects with an endless list of properties." (Nettel, S. 1997, pp.12-13)
[16] "In *The Very Hungry Caterpillar,* I started with the holes – accidentally, playfully. The holes were the given. Now the caterpillar needed to be invented." (Carle. 1996, p.60)
[17] Joanna Carey. 1997, p.5
[18] Joanna Carey. 1998, p.6

Fig. 31

i)

ii)

shots, long-shots, events happening 'off camera' are all cinematic devices used to tell a story effectively and dramatically." (1996, p.5).

The methods of colouring an illustration involve the largest variation of approaches, despite evidence that a majority of illustrators choose to work in watercolour[19]. This amount of variety is inevitable, as each illustrator brings a unique quality to their chosen medium. This is seen particularly in the work of Eric Carle, who applies a technique of layering cut-out shapes, made from tissue that have been decorated with patterns of colour (fig. 32). This is a technique he has developed and refined: "I used plain commercially available tissue papers, which...I decided to give... more texture and color. So I began to paint, splash and splatter onto these colored tissue papers." (1996, p.60). Carle has developed his technique to such a standard, that his illustrations are instantly (and commonly) recognisable. Other illustrators have also managed to establish strong identities within such an expansive market, by particular treatments of colour. Charles Keeping's proliferation during the 1960's and 1970's, was somewhat due to his striking colour illustrations (fig. 33), in which "Colours are allowed instead to run into each other freely on the way to the paper and on the paper itself, and Keeping chose to work fast, using intensely brilliant Pelikan inks, broken and textured by wax resist as well as by sponge and by over-painting in body colour." (Martin. 1993, p.93). Although both these artists' careers moved in sequence with the explosion of the children's picture book industry, there was more than just luck involved in their prevailing popularity and reputation.

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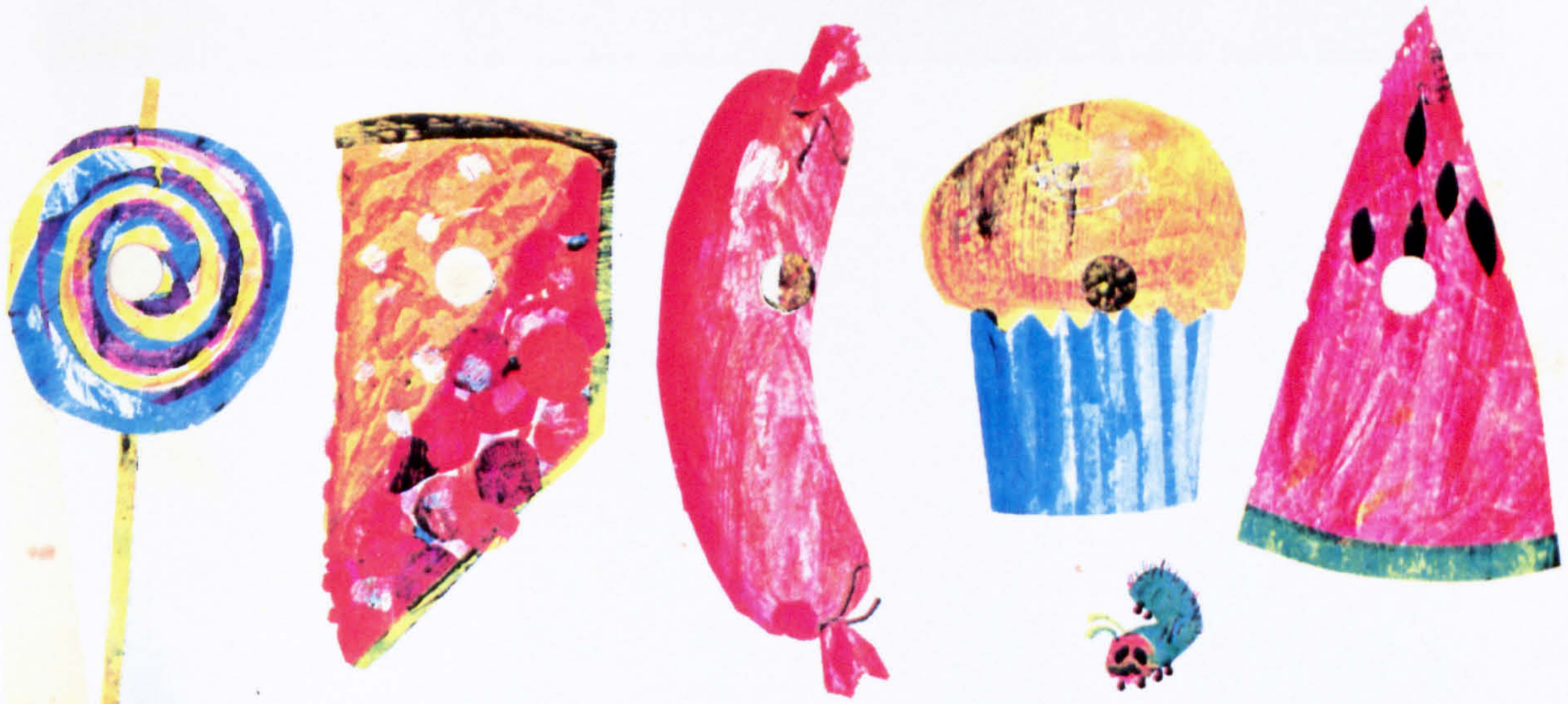
[19] See results found in the spreadsheet *ss8*

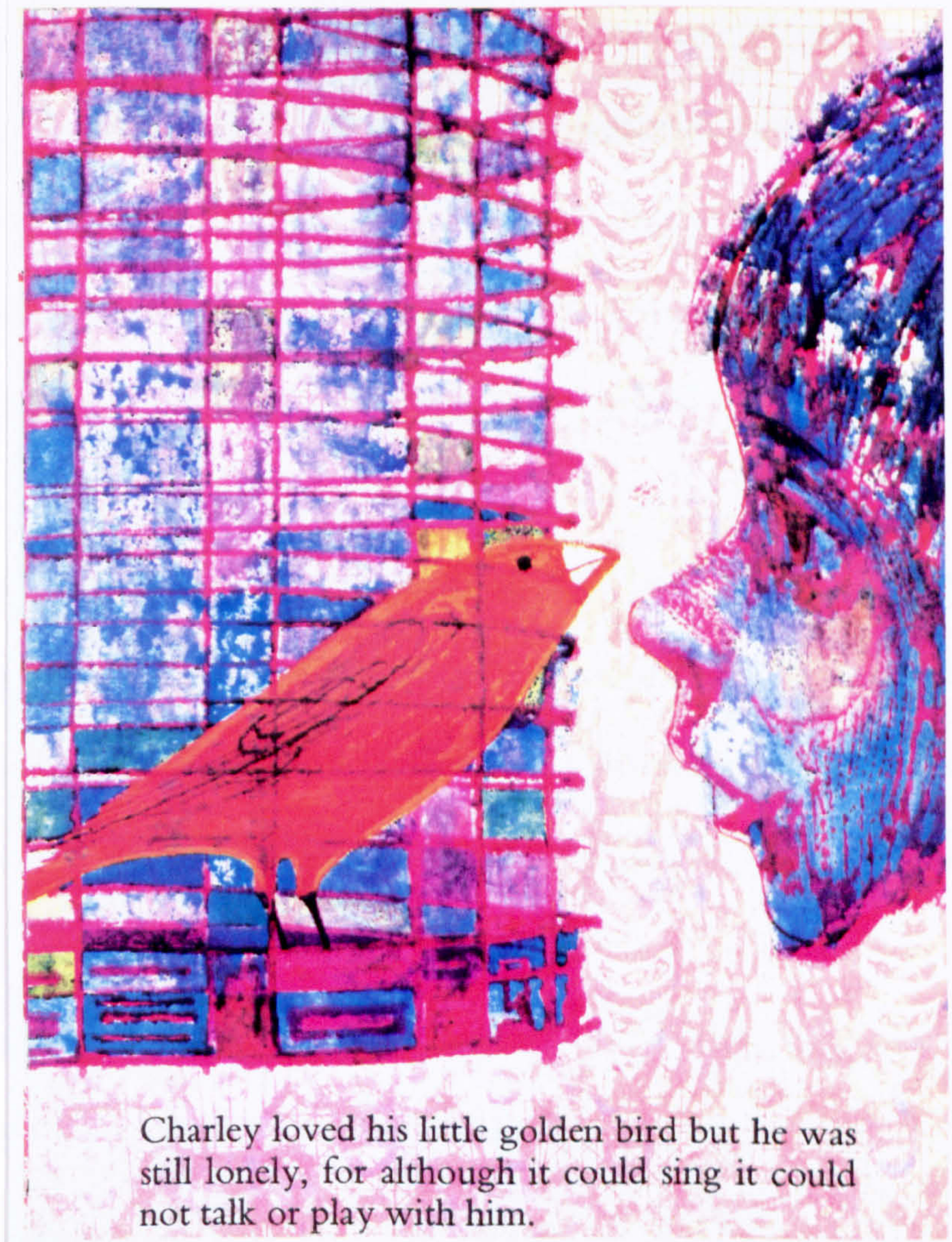
Fig. 32

one lollipop, one piece of cherry pie, one sausage, one cupcake, and one slice of watermelon.



That night he had a stomachache!

Fig. 33



Charley loved his little golden bird but he was still lonely, for although it could sing it could not talk or play with him.

The Author's

Essentially, all practice-led decisions were based upon the subliminal/instinctive response of an illustrator, rather than those of the academic/researcher. The intentions of the project were clear, but to suitably explore representational stereotypes, an illustrator's response, while lessening evidence of forced stereotypes, also ensured that other research information (especially data-led findings) were not singly directing creative choices. Furthermore, this approach to practical work facilitated the application of research methodology to obtain findings comparative to those contained in data information.

What follows is a chronicle concerning the creation of illustrations for this research project. The practical methodology applied here is personal, therefore it is not reflective of all illustrators. Also, any illustrations that are discussed should not be seen to clarify text, as this undermines their place in the project – they must be observed as an equal part of the research. Furthermore, because this section highlights the principle stages of the practical work's construction, not all illustrations are discussed. Individual stages of visual work are evident through scrutiny of the collection.

To facilitate the start of practical work, thematically-related texts were found, and once chosen, themes were approached and completed in turn.

There was a decision to produce three finished illustrations, with a portfolio of back-up work for each theme.

Overall, support work was created using pen line, that produced quick, spontaneous sketches, and the familiarity of the medium facilitated experiments with line quality and

mark-making. Such an approach helped to avoid any stifling of artistic expression, and consequently there was no desire to get drawings 'right' immediately, although there was a conscious effort to work towards a conceived idea.

Layout paper was used to allow for the tracing and layering of images, primarily to maintain drawings/styles that were considered successful or pleasing. When all composite parts were considered suitable, a light-box was used that traced them onto the finished illustrations.

The final illustrations in all themes were then worked-up with coloured drawing inks that reflected particular intentions, such as perspectival depth, character type, emotion, etc. and painted with water-colour, which was also chosen because of its familiarity.

Although a personal style of illustrating was inevitable and unavoidable, experimentations were made that included painting style, line treatment, colour, perspective, character visualisation etc. allowing for back-up work to actively approach notions of stereotypical methods/representations.

All experimentations sought solutions for final illustrations, and criteria was not dictated by complexity, but by what would be pictorially/humorously 'pleasing'. This concept of being 'pleasing' was not necessarily driven by public acceptance (although that was part of it), but by personal notions of self-fulfilment, humour, visual pun, character association etc.

Methodological approaches to practical work change slightly within themes, therefore key points are listed and identified separately.

i) Fear of the Unknown as a Visual Metaphor

The ghost story 'Beezlebub's Baby' by Joan Aiken (Ireland, K. 1996, pp.95-104) was used because it was seen to portray/approach theme issues most effectively.

Primarily, all the particular physical details of characters contained were identified, and there was a desire to remain faithful to these, while further visual interpretation could be achieved by textual influence, to promote temperament, role hierarchy etc.

The most prominent character in the text was considered the aunt, and the text was used as a guide to produce drawings that represented her personality. When this was completed, the text was consulted once more to establish the ghost baby as the second principle character.

The text details how the character is the baby of a highwaywoman, and that it rises out of the middle of a canal, under a bridge. Humorous, visual puns were explored, that related to personal notions of what such a character would wear, as well as to lessen the fearful element of the character (although this was somewhat off-set by the experimentation of dramatic light sources to increase notions of unknown fear or suspense).

Once the two characters had been confirmed, text was re-read to establish a suitable passage that included them both, and experimentations with character interaction used humour as a representative criteria, again evident through composition and visual puns.

The final character explored was the narrator, who was identified as a young girl, and photographs were referenced to give clues to styles of dress for this character, although her body shape was imagined. Once the character was established, text was re-read to identify a passage that contained her, which was also humorous, to maintain a cohesive identity within the theme, and again visual puns were actively explored.

Although characters had been mostly created without visual referencing, visits were made to locations that provided environmental references, which were manipulated until they specifically represented fear and suspense, as well as being stylistically compatible, and the first final illustration was manipulated further for this illustration. Again, the representation of both characters involved the use of visual puns, which was enhanced by the inclusion of extra, personally-directed information, that added to what is contained in the text. When all composite elements were fully explored, the final illustration was then worked up.

ii) The Representational Change in Anthropomorphic Animal Illustrations

The story of 'How the Polar Bear Became', by Ted Hughes (Oliver, J. 1992, pp.88-95) was read to identify all animal types contained.

The text established the polar bear as the main character, so this animal was drawn first, using photographs for reference. Physical elements of the animal were manipulated by association with recognised human body shapes, representative of certain stereotypical members of human society, and it was a conscious decision to base such associations on humour.

Criteria for choosing a final association were based on information contained in the text plus the story in general, personal interpretation, and imagined visuals.

Text was re-read to find a passage that contained the polar bear, and once this was achieved, other textual elements were realised. Other animals identified were seals, and their process of anthropomorphic treatment was identical to the polar bear's, although they were explored through varying levels of manipulation, determined/ruled by natural body shape. Once the animal characters were established, environmental elements were explored, also using details in the text as a guide. The separate composites were then combined to produce the first final image.

Text was re-read to find inspiration for the second illustration, with choice criteria determined by the most prominent mental visualisation of animals that were most appealing to draw, although this was not determined by possible ease of anthropomorphic manipulation, but by comic potential.

Text choice detailed an event, which gave some opportunity to illustrate a number of personally-chosen animals. These were established as rhino, elephant, mouse, owl and rabbit, which were chosen was because their body shapes were so different, to facilitate varied anthropomorphic treatment, due to physical appearance. Once these animals were chosen, the process of referencing and manipulating used on the polar bear and seals took place, and each animal presented individual human character associations.

Environmental information was minimal, and was created without visual referencing, although its importance was not diminished by this.

Again, composites were arranged and formed the basis for the second final illustration.

Text was finally re-read for the third illustration, and the criteria for choice was directed by the need to present sequenced images. Thus, text was accessed that specifically included the polar bear, although again it described an event, so an imaginary situation was applied that actively worked alongside the text, which avoided the illustration becoming a secondary source of already-established information.

The environment was considered first in this illustration, as it constituted most of the layout. There was a desire to present something quite dramatic that consciously brought different perspectival qualities to the collection of final pieces.

This illustration also included penguins, and these were approached and practically-realised identically to all other animals, while the treatment of the polar bear was altered to diminish it's size.

Despite the process and ordering of compositional elements being different in this illustration, the method of working-up the final piece remained identical.

iii) Contradictory Representation within Anthropomorphic Animal Illustrations

'The Weather Cat', by Helen Cresswell (Thompson, P. 1994, pp.87-96) was chosen as the text for this theme, and a slightly different working method was applied, as text was read until the strongest impression of a complete illustration emerged.

The text detailed a family and a cat, with the family in original illustrations portrayed as human (fig. 34), so in order to bring thematic relevance to the text, animal characters represented family members also.

The environment for the first illustration involved location drawings, and an impression of approaching rain was referenced through photographs. Badgers were chosen for the family characters, so drawings were made again through photographic reference. The reason for using this animal was a personal choice, and the badger was the only animal researched for this role.

Initial manipulations were made to anthropomorphise the animal, and the mother character was the first to be established, and studies were directed by notions of the perspectival viewpoint of the final illustration. The child character was then established in the same way.

When all composite parts were fully realised, their placing in the final image was manipulated to obtain the most dramatic effect, and when this was done, the first illustration was worked up.

To link the illustrations to the theme, a natural representation of the cat was included in the second illustration that also contained the anthropomorphic characters.

Location drawings were accessed again, and photographic reference was used for the cat, which was textually established as a tabby. Also, photographs of children playing were referenced and manipulated for the child badger character. Again, when all composites were fully realised, the finished illustration was worked up.

The process of re-reading the text was repeated, until a third idea was formed that included all established characters. The specified environment of this illustration was a kitchen, so further location drawings were done from various perspectives, until a favourable composition was found. The particular actions of the characters within this environment were then realised, and all composites were combined in the final finished illustration.

These thematic descriptions provide information on how each of the three texts were approached and realised. They do not contain detailed descriptions of every thought process, or individual treatments of each visual consideration. These descriptions act as a support to the scrutiny of practical research, through the provision of key mapping points. The scrutiny of the visual support work and final illustrations provide all further information concerning working methodology.

The Students'

The purpose of student-based research was to observe possible evidence of representative stereotypes, through multiple responses to a small selection of texts. Individual working practices are not known, as students conducted their work privately. However, responses were marginally controlled, as the application of colour was sometimes forbidden.

Student research represents work that was produced anonymously, by all three years of the BA (Hons) Illustration degree at the University of Wolverhampton, between the years 1995-1998.

All research was formatted on A4 white paper, which contained text that was invented for, and related directly to identified themes, as it contained specific details about characters, environments, emotions, etc.

The first experiment required students to produce one black and white drawing, to observe representative choices, such as levels of detail, perspective, etc. Students were given a time limit to produce these sketches, and if they chose not to complete the experiment, such work was not pursued.

The second experiment required the production of colour work. The format for this experiment was identical, but the text was different. Although students were asked to work specifically in colour, their choice of media was not controlled.

Findings were obtained by application of research methodology, to observe common/stereotypical responses, through what was evident, and no observations were made about particular drawing/painting skills, as the point of the exercise was to observe the practical realisations of set texts.

All results of the student-based experiments are detailed in the findings section of this chapter.

Influences and Restrictions

This section explores the influences and restrictions that direct the practical decisions of other illustrators, the research, and the influences that may have directed student experimentation.

Edward Hodnett (1982) questions the need for illustrating 'classic' English literature texts, as he proposes "All too often the illustrator is woefully inadequate in relation to the text assigned him, intellectually and imaginatively as well as technically, and his efforts are then impertinences." (p.7). Such a startlingly derisive opinion seems to stem from Hodnett's supposition that "Few English illustrators have been interested in the larger and more esoteric concerns of art" (p.3). However, to take Barthes' (1957) theory that "the worn out state of a myth can be recognized by the arbitrariness of its signification: the whole of Moliere is seen in a doctor's ruff." (p.127) suggests that the responses illustrators provide are culturally informed, and therefore *are* intellectual, because they are established and maintained by that cultural society. Indeed, in contrast to Hodnett's comment about the illustrators' ignorance of a fine art tradition, many illustrators actively look to painters and historical styles for inspiration, including African costumes (Caroline Binch[20]), Greek Byzantine painting (Alexis Kyritsopoulos[21]), Catholic statues (Peter Collington[22]) and Hogarth and Hieronymus Bosch (Stephen Biesty[23]).

Any controlling/directing of illustrators' responses can be determined by their art being part of a commercial product. Illustrators such as Carle, Biesty, Bayley and Keeping have

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[20] Joanna Carey. 1998, p.4
[21] (Desiree DeFlorimonte) Meena G. Khorana. 1998, p.42
[22] Joanna Carey. 1998, p. 6
[23] Andy Beckett. 1996, p.11

all experienced how the various constraints instilled by publishers[24] have affected artistic decisions, and the picture book prizes awarded each year for both text and image can force directions in style, as Kopper (1998) states:

> Yet there is intense pressure on artists today to produce drawings with photo accuracy...This trend is reinforced by the number of prestigious prizes awarded to photo-derived picture books. Perhaps those who award such prizes know little of the techniques involved? However, the message this sends to young artists is clear: learning how to draw does not matter. (p.9)

Such influences possibly force an awareness (particularly among students) that *esoteric, imaginative* responses will not be as successful as those that are contained by style trends, suppressing representative/creative experimentation in favour of producing work that fulfils market tastes. Illustrators have the ability to produce work that is conceptual and abstract, however personal[25] and external influences seem to persuade them to respond otherwise.

Differences of influential controls in illustration and fine art become evident through examination of Rego's and Blake's work. While Blake's attempts of manipulating his technical/visual resources were somewhat challenged by Reynolds' opinions of the humility of artistic tradition[26], he continued to produce work that was personally driven, as "his radicalism was an aspect of his own imaginative and brooding temperament...it complemented his own visionary experiences." (Peter Ackroyd. 1995, p.25).

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[24] Amongst the experiences of others, Martin (1993) states how Keeping was "suddenly confronted through international co-edition publishing...the requirement to play down any specifically contemporary and vernacular elements.. in favour of the symbolic and universal, in order to communicate with children all round the globe." (p.96)

[25] Keeping was recorded in 1986 as saying "There was a period when I started to get far too abstract – there was a great time when much art went abstract totally, and you began to feel quite stupidly that you were not keeping pace with it, and that you had to make some effort – and I don't think it was ever right for me." (Martin, D. 1993, p.63)

[26] Ackroyd (1995) details that "Reynolds extolled the idea of "general beauty" and the pursuit of "general truth", while going on to say that "we perceive by sense, we combine by fancy, and distinguish by reason...the beauty of which we are in quest is general and intellectual"." (p.24)

Rego's work is much freer from such constraints however, as the Disneyesque narratives she utilises allow her to make "use of her external source at the point where it coincides with her own needs...Disney's ostriches provide Rego with a set-piece frame-work in which to explore new possibilities for women." (Fiona Bradley, 1997, p.28). Rego is an artist that practices in a different social climate to Blake's, however it can be seen that they both manipulate concepts/narratives to their own tastes.

Other Illustrators'

Conceptual influences are varied amongst illustrators. Many try to re-capture the feelings and emotions they experienced as children, through positive and negative memories. For his book 'Moon Man' (1966), Tomi Ungerer used his childhood experience of living under German occupation as a resource[27], while Eric Carle relates happier memories: "I remember kindergarten...I remember a large sun-filled room with large sheets of paper, fat brushes, and colorful paints. I remember that I went to school a happy little boy." (1996, p.54). Other illustrators' conceptual drive is directed by a notion of the role of the children's book, such as Ian Beck, who has "always involved the children in my work. When I did **The Teddy Robber**...the boys...helped by thinking how they would react" (Julia Eccleshare. 1997, p.13), while for some, it is directed by a preference for certain resource subjects, such as Sarah Garland, who states "I don't like drawing country very much. I find it pretty dull. I like drawing car parks, and high rise flats and suburbs." (Eccleshare. 1996, p.14), and Raymond Briggs, who tries "to avoid drawing vans and cars because they're a nightmare to draw – I can't bear doing cars...." (Andy Beckett. 1995, p.7).

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[27] Detailed in 'Second time around for Ungerer' (Douglas Morrison. 1998, p.6)

Interestingly, although the representative realisations of anthropomorphic animals rely upon a reduced list of functions[28], conceptual referencing/intention can be drastically different, evident through the opinion of Ralph Steadman, who claims

> only the pig is lower than man in its grossness of manners, its greed, its cunning – and its love of rubbish...Its features remind us of our newborn babies; its pink flesh taunts us with an image of ourselves in middle age...Such were my thoughts when I began to draw the pigs for...George Orwell's *Animal Farm*...the more I immersed myself in the story, the more inspired Orwell's casting of pigs as its villains began to seem. (1995, p.36)

and Nick Butterworth's characters in 'All Together Now!': "Hippo he sees as a chubby baby, Wilson's there because he likes giraffes, Croc was a draught excluder, while George, Millie...and Whitey the polar bear...belong to Amanda." (Stephanie Nettel. 1995, p.17). Interestingly, although data information confirms that many books containing illustrations of unknown/unseen fears exist, some concepts that approach fear are unsuccessful. The poor sales of the book 'Unlucky Wally' by Raymond Briggs made the artist realise "that really dirty realism – the book had filthy boarding houses, earwigs, and a tone of relentless misanthropy – would scare his readers." (Andy Beckett. 1995, p.7). What emerges is that while illustrators' realisations can be seen to contain composites that are stereotypically presented, the criteria for their creation and inclusion differs quite considerably.

The Author's

Essentially, practical work was explorative and open to free interpretation, as no restrictions were set by publishers, authors, market forces, acceptability etc.

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[28] See spreadsheets *rc am* and *cr2* in data information

Overall, the most effective influence (and restriction) was to produce practical work that satisfied numerous research criteria, in order to:

1. Be of a quality representative to PhD research.
2. Fulfil the aims of practically exploring representative stereotypes.
3. Fulfil the aims of relating work to identified, theoretically explored themes.
4. Fulfil the aims of producing work that is representative of pre-school picture book illustration.
5. Produce work that is self pedagogic.

Also, data information was not consulted to identify particular mechanisms of stereotypical representation during practical work, as it was felt that a natural/instinctive response (that is enriched by the research) to texts would be far stronger an influence than mimicking findings, although controls were somewhat evident through cultural notions of classification[29] and quality[30].

There was a desire to interpret texts humorously, as this had always been present in past work. Humour was presented through visual puns, to encourage closer/longer inspection of images, and to lessen the fear content in a number of finished illustrations.

Influence through the work of other illustrators[31] was positively encouraged for reference to humour, composition, line/tone/colour work etc. and the fine arts were studied[32] for lessons in colour use, layering, figure, composition and detail.

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[29] These were governed by concepts of visual attractiveness, educational content (what new information can this image give to a child?), new ways of drawing composites (here is a supermarket, here is a polar bear, here is a kitchen, etc.), how it should not only relate to text (by focusing on, or representing certain details) but provide extra dimension/narrative to it, sophisticated sequencing techniques, building of relationship skills through familiarity of characters and situations, and enhancing quality of life through fantasy and role-play.

[30] Qualitative decisions reflected notions of creative calibre, what is successful in others' work, market trends, commerciality, image/text relationships, compositional/layout solutions, what is practically challenging, drawing strengths, creative enjoyment.

[31] This included Tony Ross, Quentin Blake, Edward Ardizzone, Charles Keeping, Kathleen Hale, Simon James, Selina Young, Louise Varley, Emma Chichester Clark, Brian Wildsmith and Dr. Seuss.

[32] These included the Fauves, Bonnard, Kandinsky, Soutine, van Gogh Bawden, Ravillious, Friedman and Weight.

Interest in the treatment of characters within all themed pieces reflected personal preference for figurative work. Characters were viewed as 'actors' and their respective developments were dependent upon 'auditions' for parts in the finished illustrations. Such a process allowed for experimentation through notions of typicality, and specifically assisted in the anthropomorphizing of any animal specie, not just those that were potentially more manipulative.

A primary influence for fear-related illustrations was to achieve dramatic effect through perspectival manipulation, and this was facilitated by the opportunity to work within non-directed formats, to explore composition, lighting, colours etc.

Influences helped to maintain a consistency to work produced, both in terms of style and context, and to promote creative solutions to practical intentions. They did not control imagery, rather they acted as a creative springboard for individual ideas, that in turn helps to establish personal identity and professional development.

Observations

The observation of personal practical study and student work is now discussed, to present comparative information to post-data findings, concerning the possible evidence of stereotypical responses.

The Author's

Practical study assessment is based upon the collection of nine finished illustrations only, as these pieces contain complete visualisations. Each illustration was examined by the

application of research methodology, although due to the size of this body of work, percentage totals were not possible.

Essentially, certain composites within finished illustrations were determined by textual details, and extra composites that were added were personally and subconsciously chosen.

Both the animal-related themes contained textually-specific characters, but observation of invented characters showed that mostly, wild animals were preferred, with two birds species also being represented. The preference for using wild animals correlates to findings in data information[33], which establishes their popularity generally.

While the non-anthropomorphic character was naturally represented, methods for anthropomorphizing other animal characters in the *Contradictory Representation* theme utilised all identified mechanisms[34], except same size, which was considered inappropriate for role identity, and the application of such methods was not forced or intentional, but was directed by subconscious, creative impulses.

The most popular anthropomorphizing mechanisms utilised in the *Representational Change* theme were clothed and human ability, while the least were talks and same size, which presents an interesting comparison to the findings contained in rc am, where human ability is also the most popular mechanism.

Evidence of character types showed that mostly, animals were seen as good human, although single samples of bad human and good animal were also identified. Such findings

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[33] Please refer to *cr4* and *rc4* for respective totals.
[34] These mechanisms are listed in *cr2*

also compare to data totals[35], which identify good human as being the second most popular character type.

By assessing composites contained in the *Fear of the Unknown* related illustrations, the most popular mechanisms used were environment and visual method, while least was mark making. The most popular mechanism types used were composition, abstract and subtle, while the least was line. Although comparison with data findings[36] does not match exactly, it can be seen that the two combinations show choices that have similar placings in popularity levels.

What emerges is that identically to illustrations contained in the database, practical research also uses visual methods and abstracts to subtly relate to fear, through strong environmental compositions.

It is surprising to see quite how closely practical study findings have correlated with data outcomes, especially because no data information was referenced during practical research. The fact that representational stereotypes have emerged within personal work shows that despite research/academic awareness, practical studies have been conducted by an illustrator, who has produced work that is contained by cultural acceptance, commercial appeal, inclusion through identification with the genre, capacity for particular responses, etc. If practical work had been created by the *academic,* with forced alternatives to data findings, it is highly possible that the finished illustrations would be quite different, but it

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[35] Such totals are found in *rc ct anim*.
[36] Such totals are found in *fu3* and *fu6* respectively.

is likely that such pieces would not only be less creative/successful, but most importantly, they almost certainly could not have been classed as children's picture book illustrations.

The Students'

Although research methodology was applied to gather information about student pieces, observational criteria was not related to database contents/structures, as the aim of this work was to provide supporting and comparative information to patterns of published work. However, while assessments of student and published work differs, no other judgements were made concerning standards of accomplishment, as research intentions were to observe and comment upon what representations are evident.

The text for the black and white *Contradictory Representation* experiment was 'Eddie the elephant wandered through the trees, looking at the parrots and the monkeys.". The objective was that responses should contain contradictory anthropomorphic animal representation.

Of the responses received, no illustrations anthropomorphised the elephant, although all responses stylised the animal to varying degrees (fig. 35). Of the other animals, most showed parrots either static on branches, or swooping, while monkeys were generally seen swinging through trees by one arm, with prominent, curling tails. None of the images contained any other animal.

All the illustrations included trees that were variously stylised, but more attention was given to trunks and branches, than leaves, which was possibly because the parrots and monkeys were placed in branches. No extra environmental information other than the trees

Fig. 35 – page 1


... Eddie the elephant wandered through the trees, looking at the parrots and monkeys...

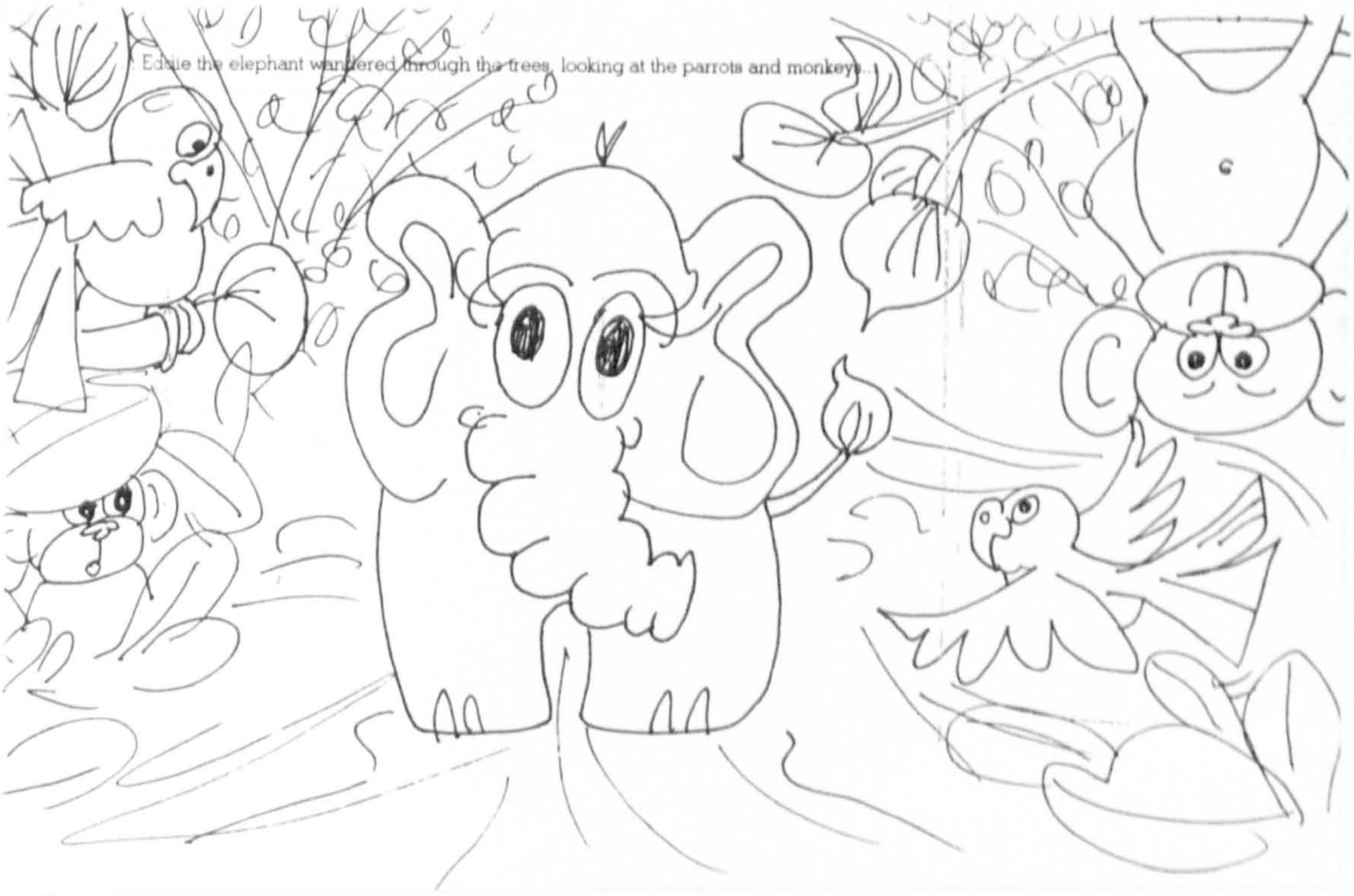
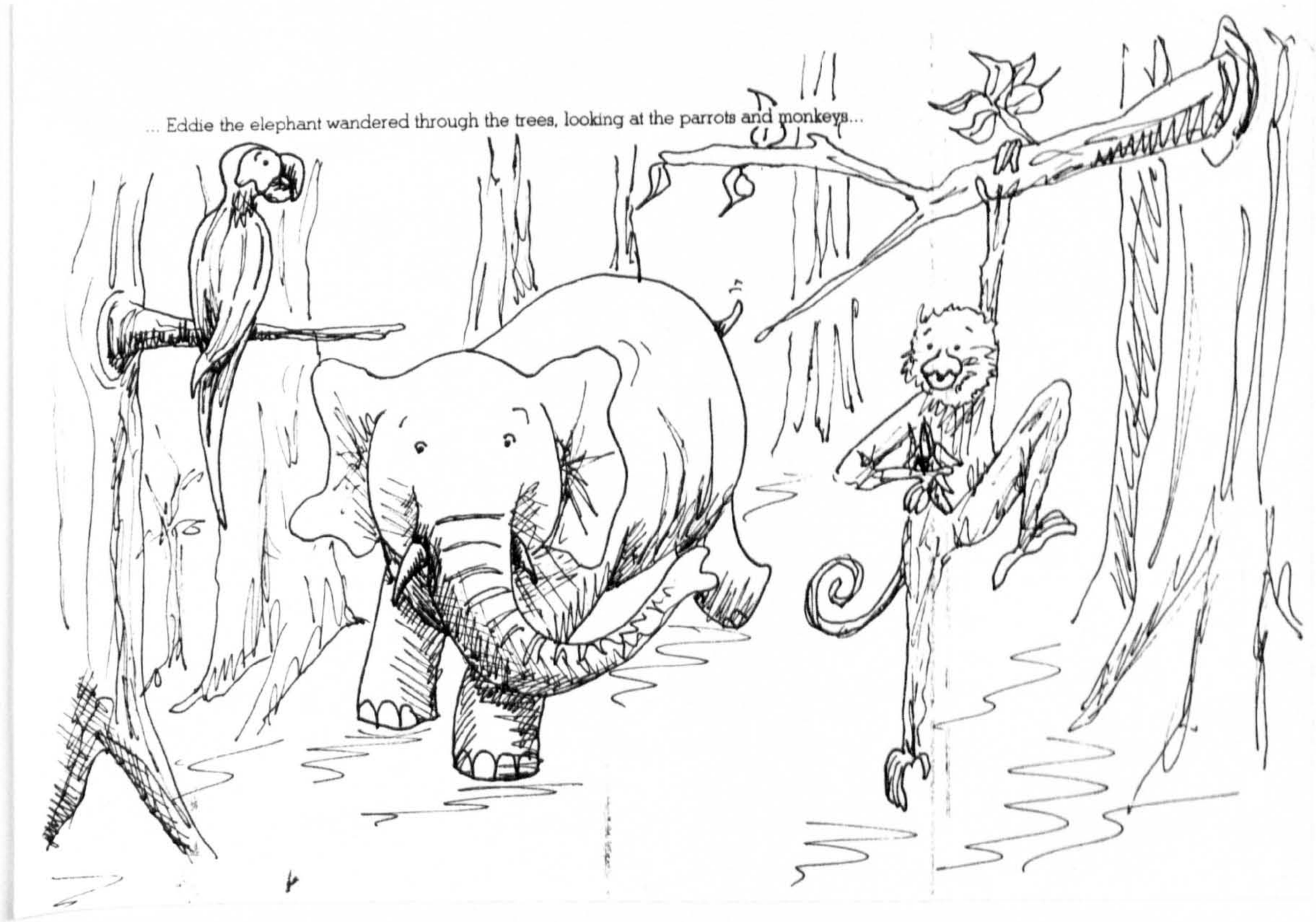

... Eddie the elephant wandered through the trees, looking at the parrots and monkeys...

Fig. 35 – page 2


... Eddie the elephant wandered through the trees, looking at the parrots and monkeys...


...Eddie the elephant wandered through the trees, looking at the parrots and the monkeys...

was evident, apart from general foliage, and compositionally, most images placed the elephant centrally, with all other details surrounding it.

The black and white experiments for the *Fear of the Unknown* theme held the text ' Megan couldn't see what it was, but she was scared.'.

All the responses showed Megan as a child of various ages (through body proportion, dress, hairstyle, etc.), and generally her facial expression contained more detail than other parts of the illustration, evident in various ways, including hands to face, round eyes, open mouth, round mouth and down-turned mouth (fig. 36).

The notion of fear was predominately interpreted through indications of suspense, mostly through representations of shaped shadows, although half of the illustrations showed the source of the shadow. Interestingly, when the source of the fear was revealed, only two illustrations presented humorous interpretations, while others showed monsters, ghosts, men, etc.

A third of the illustrations included an open or dark doorway, as environmental detail, while a further third used a bedroom interior (through beds, bed-covers,) as the environment.

Most of the illustrations portrayed dramatic lighting, and a realistic drawing style was generally seen in the samples received, and again, apart from the girl character and the source of the shadow, no other figures/characters were included, although scenarios were more varied.

Fig. 36 – page 1

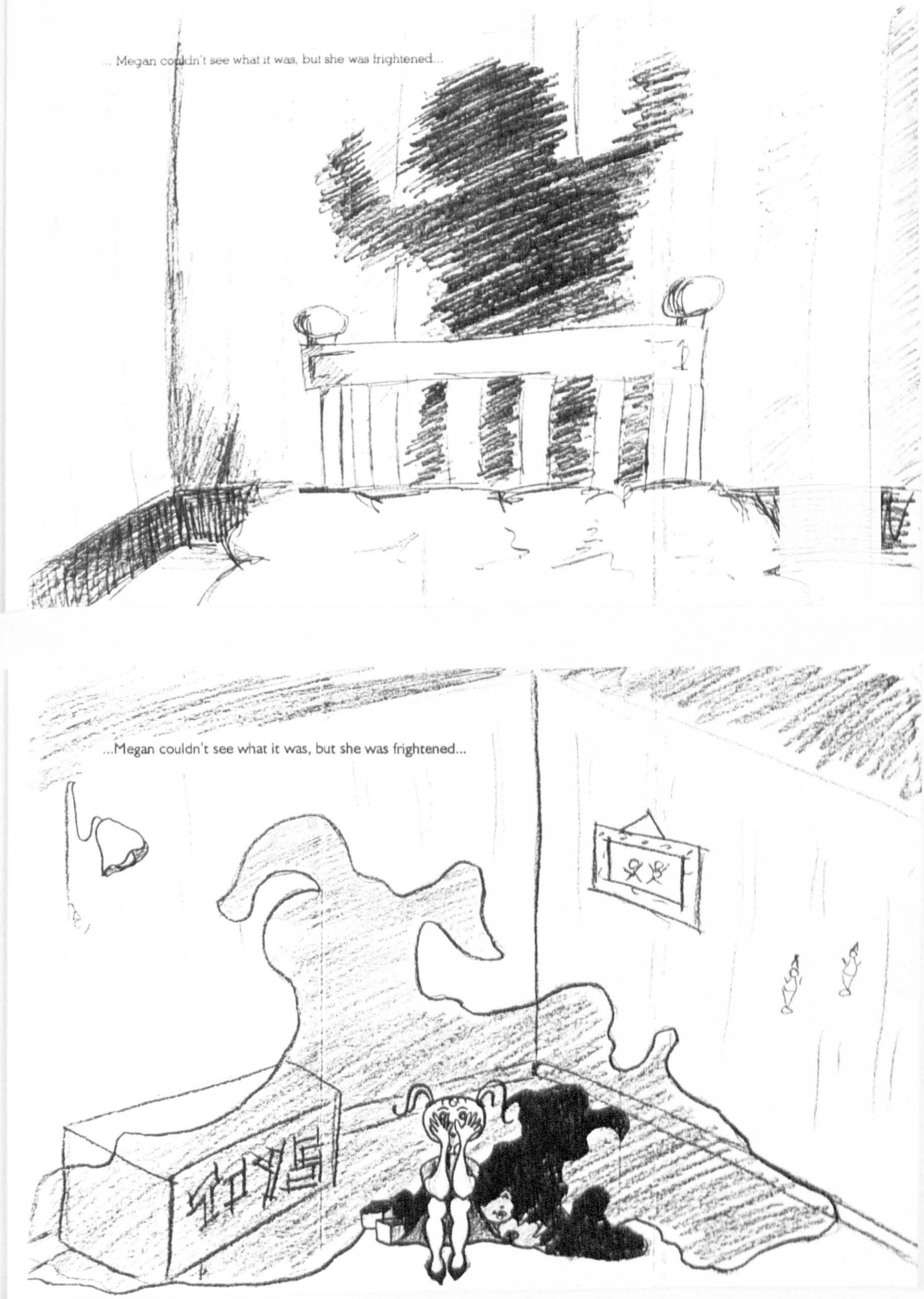

... Megan couldn't see what it was, but she was frightened...
...Megan couldn't see what it was, but she was frightened...

Fig. 36 – page 2


... Megan couldn't see what it was, but she was scared...
... Megan couldn't see what it was, but she was scared...

The text for the black and white *Representational Change* theme experiments was 'And so the fox cub ate it's dinner and wondered where it's mother had gone.' and was fairly ambiguous in terms of possible anthropomorphic/non-anthropomorphic interpretation.

Of the responses received, half showed natural representations of the fox (through stance, face shape, proportion, etc.), while half showed anthropomorphic interpretation, although all representations identified the animal through a bushy tail and facial fur markings (fig. 37). Even when the fox was anthropomorphised, the animal was drawn naturally, but such representations awarded the fox combinations of human ability, human habitat and human emotion.

Anthropomorphic qualities included the fox eating with a knife and fork, sitting at a table, and it's emotional state was interpreted as fear, represented through eyes looking upwards or at a clock, down-turned mouth, tears and onomatopoeic question marks.

While natural interpretations of the animal's environment ranged from den interiors to woods and urban wasteland, humanistic environments ranged from a 'natural' den interior with composites such as clocks and tables added, to completely humanised rooms.

Finally, while two illustrations showed visualisations of the fox cub's thoughts of it's mother, no illustrations contained representations of any other animal.

The text for the colour experimentations of the *Fear of the Unknown* theme was 'As she looked behind her she could sense that it wasn't far behind.'. The slight change to this text was made to prompt different visual realisations from the students.

All responses interpreted the text literally, as they all represented the character looking over her shoulder, although choices for showing the character from the front or back

Fig. 37 – page 1


...And so the ~~fox-cub~~ ate it's dinner and wondered where it's mother had gone...
?
Boom
Boom


... And so the fox-cub ate it's food and wondered where it's mother had gone...

Fig. 37 – page 2


...And so the fox-cub ate it's dinner and wondered where it's mother had gone...


... And so the fox-cub ate it's food and wondered where it's mother had gone...

differed (fig. 38). Facial expressions were again given detail (through wide eyes and raised brows) although this was not concentrated upon, as other mechanisms, such as clenched fists and raised arms were detailed, as well as flowing hair, that highlighted stance and body movement.

All samples indicated a suspense element, evident again through looming shadows, although there was less inclination in these illustrations to reveal the fear source, which was possibly due to a slightly different text.

There were no patterns in perspectival treatments, although all relied upon unusual or strong perspectives, and different media was used to colour each illustration, including water-colour, acrylic, pencil, etc. and green emerged as the colour most seen.

The colour experiments for the *Contradictory Representation* theme was changed, to contain more specific information, and is identified as ' Bertie the bear took his dog for a walk to the park.'.

Interestingly, all responses contained contradictory representation of animal characters, as the bears were portrayed upright and the dogs were on leads (fig. 39).

Although the bear character was anthropomorphic through it being upright, it was not generally given a human body, and it's paws remained natural, although mostly it was clothed. All illustrations coloured the bear character brown, and it was also shown larger than the dog, although this was gauged by human adult comparison, rather than adult bear.

The representation of dog breeds was different in each illustration.

Fig. 38 – page 1

As she looked behind her she could sense that it wasn't far behind

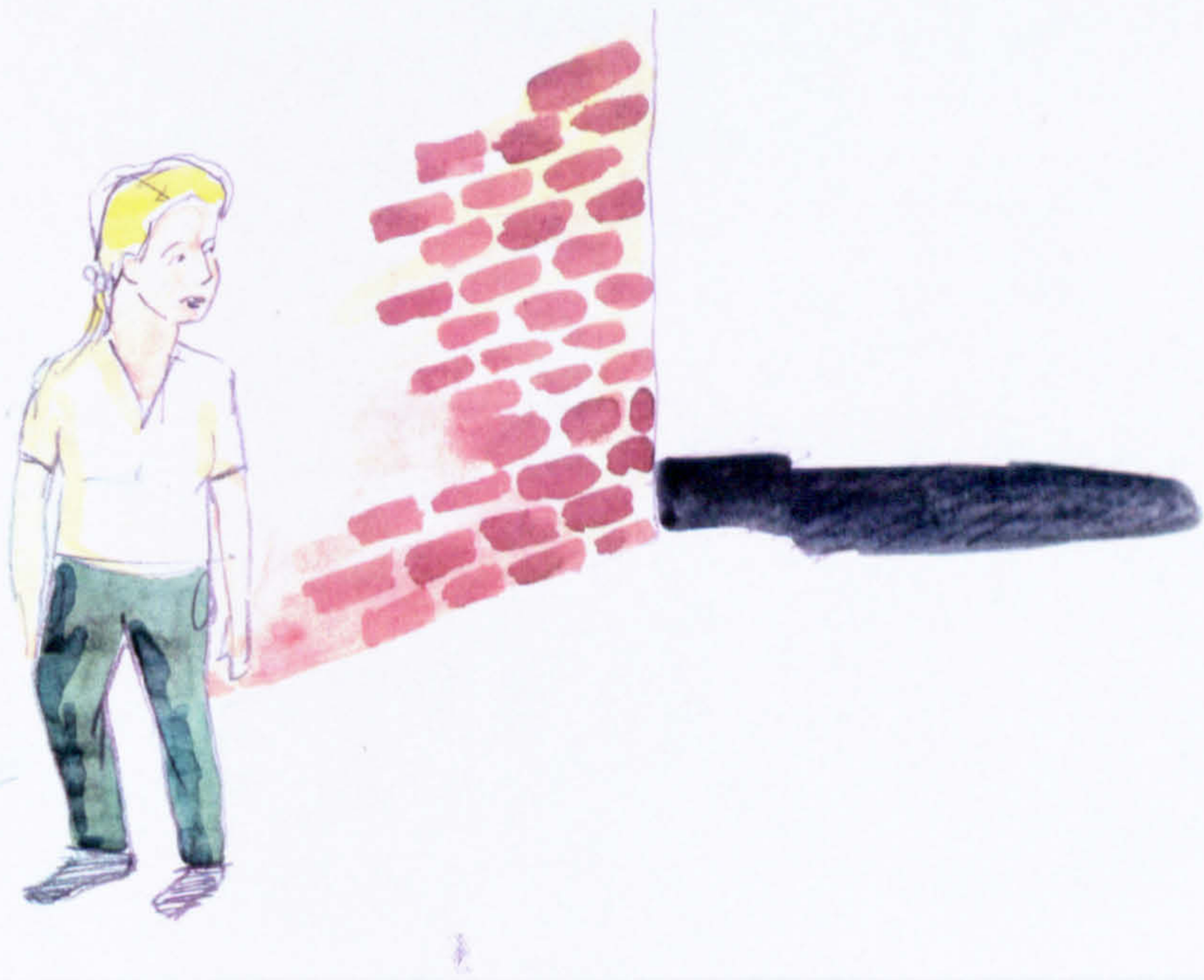


Fig. 38 – page 2


As she looked behind her she could sense that it wasn't far behind

Fig. 39 – page 1

Bertie the bear took his dog for a walk to the park

Bertie the bear took his dog for a walk to the park

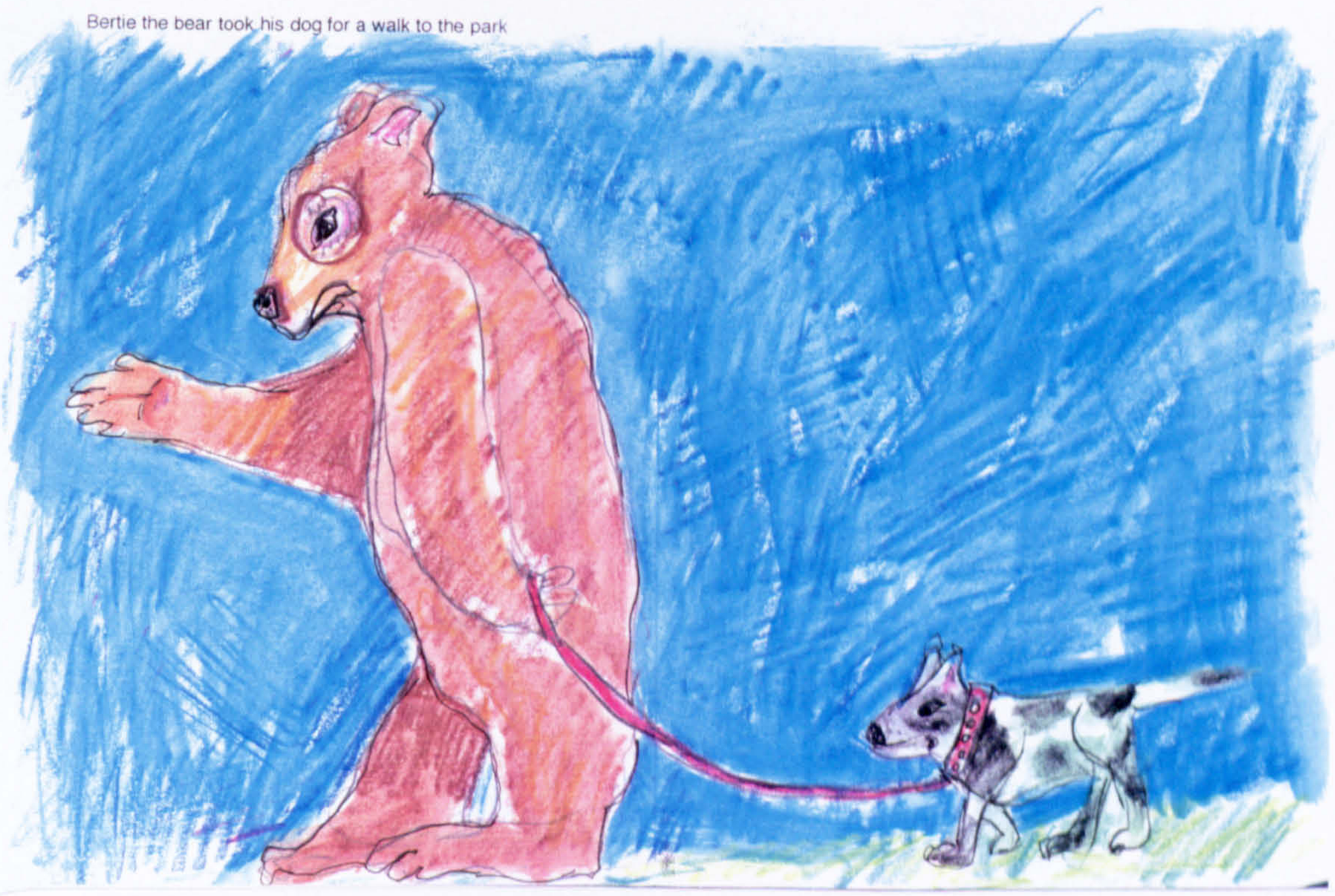


Fig. 39 – page 2

All illustrations included grass as an indication of environment/context, although one illustration included extra information, such as swings, trees, park sign, etc. This illustration also included symbolic bird icons, which was not seen in other samples.

The text for the colour experiments relating to the *Representational Change* theme was also changed to facilitate the production of new visual responses, and is identified as 'Miss Mouse was very cross with Mr Badger for spilling the cakes.'

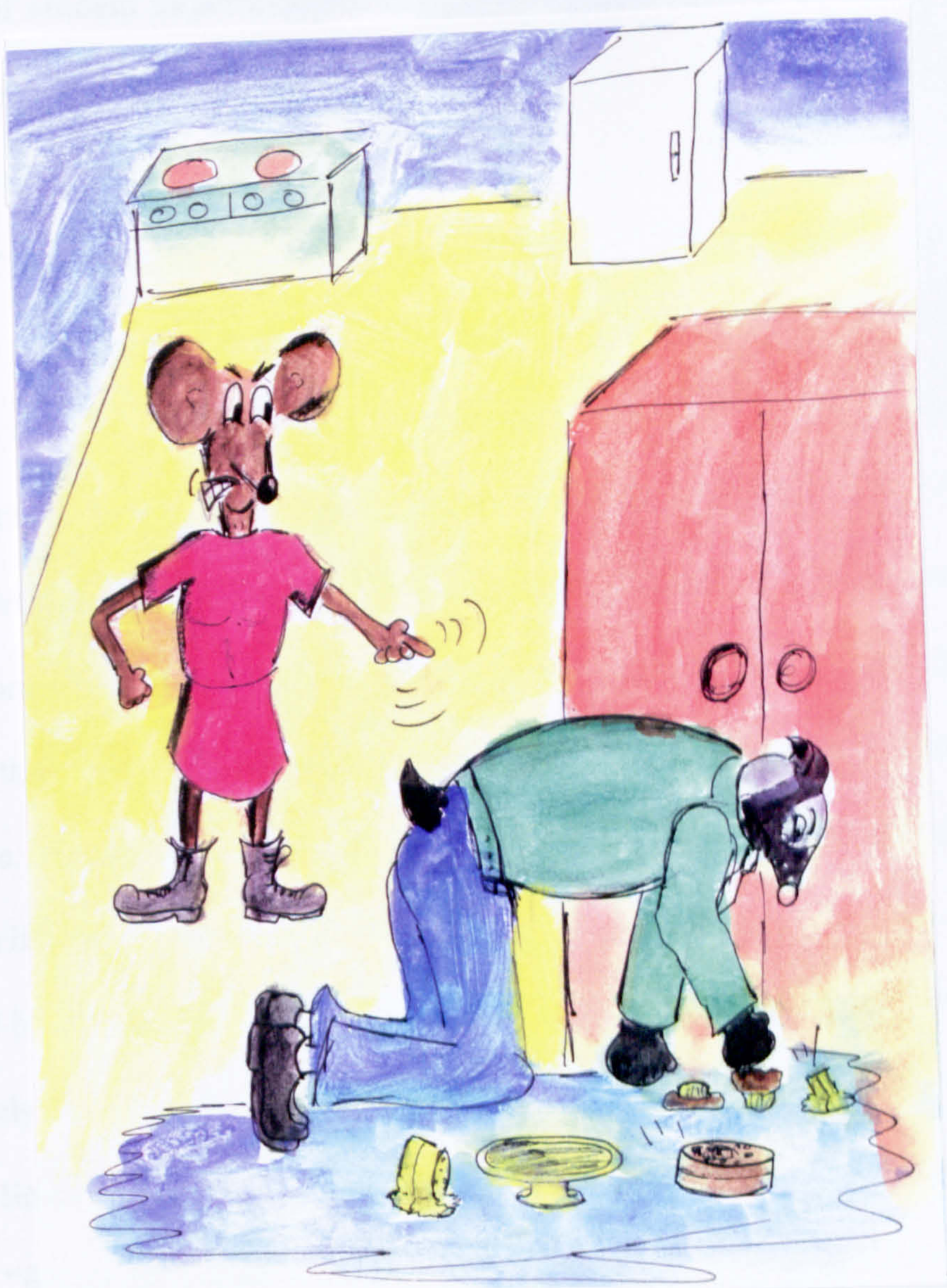
Most of the responses to this text showed anthropomorphic animals, with the exception of one illustration, which contained contradictory representation (fig. 40). Of the anthropomorphic animals presented, all were clothed with culturally established items, to identify the 'sex' of the animals. The female mice were dressed in bows, lipstick, aprons, lace collars, dresses, pink and a number had breasts, whereas the male badgers were dressed in suit and tie, jacket and trousers, blue, leather jacket. All were also placed on hind legs and possessed human ability, human body and were same size.

The anger implied by the text was evident in the character's expressions (seen as down-turned mouth and frowning) and by their body stance or action (mouse holding rolling pin, pointed finger with multi-lines around), while one illustration used the symbolic device of a black cloud with lightning over the mouse's head.

Finally, all illustrations included cakes, and mostly they were represented on the 'floor', or base of the illustration.

Fig. 40 – page 1

Fig. 40 – page 2



The main objective of student experimentation was to observe whether a number of illustrators, when given a set text, would present similar visual solutions in terms of conceptual response and representational practice.

Hodnett suggests that "the conscientious artist reads his text and, computer-like, scans the thousands of images presented to his mind and chooses the moments that he will illustrate." (1982, p.8). However, student experimentation being small-scale, what emerged was that visual realisations, or choices for final images were markedly similar. This would suggest that the illustrator, while scanning the text for suitable narrative markers, does not choose one image from a selection of thousands, but practically realises the initial, or primary one. How he then goes on to physically draw or paint that image is what provides a notion of difference. Furthermore, this also helps to establish how/why stereotypical representations within illustrations exist.

This is also supported by Saussure's theory on the immutability of the sign, which "though to all appearances freely chosen with respect to the idea that it represents, is fixed, not free, with respect to the linguistic community that uses it." (1959, p.71). What Saussure colloquially terms as "the stacked deck" (ibid.) helps to establish how certain elements of text given to students (and indeed, to any illustrator) governed representative solutions.

To take 'Bertie the bear took his dog for a walk to the park' as an example, two characters are highlighted; a bear and a dog. The bear's name is identified as male, so although his maleness does not *have* to be visualised, representing the bear as a female is not an option. The text also details an action of walking, and the outcome of the journey is the park, so although the illustrator has the option of representing environments that signify different points of that journey, the particular mode of travel to be represented is specific.

The results seen in student work presents the notion that text provides particular guidelines on what should be practically realised in final illustrations, and that such guidelines are established/upheld by cultural identity (through language/image association), as well as a conventionalised definition of 'illustration'.

Summary

This chapter has detailed post-practical discussion, through the methods and influences that fine artists, other illustrators, the author and students apply to their work, as an indication of creative technique and approach.

The author's work has been discussed thematically, through the provision of key mapping points, to provide information on how each was approached and realised, and to act as a support for closer scrutiny of the practical research, and student-led experimental work was also assessed, to comparatively observe the possible evidence of representative stereotypes, through multiple responses to set texts.

Evidence of how closely practical research correlates with data outcomes shows that such work was successfully conducted by an illustrator, despite academic/research awareness, and the results from student work showed that collectively, visual choices were markedly similar, and that such patterns, which are possibly governed by influences of textual detail and cultural identity, help to establish how/why representational stereotypes exist.

Conclusions

Introduction

Each chapter in the thesis highlights how various tasks were necessarily undertaken to comprehensively research evidence of representational stereotypes existing in the illustrations of children's picture books.

These chapters approach the overall proposal of the title in particular ways, but work collectively to produce an investigation into the practice of contemporary illustrators, and how they realise their ideas and reactions to a text or brief.

The research was structured to encompass both written, theory-based analysis, and practical, spontaneous work, so that the concept of stereotypical representation could be studied within academic and creative frameworks.

The completion of the project has helped to establish that such an approach was essential for the understanding of creative practice. Susanne K. Langer states that "The uniqueness of a form is logically impossible to establish. No form is *necessarily* unique" (1953, p.13), which could be true, but the research project has made it possible to examine how the construction of images makes them similar.

The related works of other theorists have been included throughout the study, as a way of siting the research (and particularly the methodology) among them, and this was an objective that paralleled project developments.

Research outcomes have exposed some expected, and some surprising results, and while they have been discussed in their relevant chapters, findings are now collated to provide final reflections on the project as a whole.

Methodology

Primarily, a methodology was developed that accommodated written and practical research, to facilitate a theoretical/creative analysis that was not singly contained by the limits of linguistic terminologies, but also explored and presented visual, abstract concepts through the production of paintings and drawings.

Presently, there are few methodological templates available to illustrators that involve assessment of their practical processes, so it was necessary to develop such a template that could benefit research into the subject, and a personal interest of how illustrations could be studied helped to provide guidelines.

It was realised that the most effective way to identify common, practical realisations was through a methodology that observed images, rather than interpreting them, and concentrated on composites contained within. This intention also established a difference from other methodologies that majoritively, seem to assess signification, narrative structure, cognition, etc.

Kress/van Leeuwen's educationally-directed explorations into children's picture book illustrations valued them as less sophisticated than text, suggesting that images and text are not given equally qualitative critical analysis, because illustrations are considered to contain information that is secondary/less important to written information.
However, picture book illustrations instruct and expand on usually very limited text, and generally they contain information over and above what is written, as they often provide assistance for new readers.

Saussure's examination of images via their semiotic value allows for critical assessment of significant meaning, rather than practical construction, so the application of such a methodology (semiology) within this project could not have produced appropriate findings. Semiological readings were performed initially to establish each illustration's appropriateness to a theme however, as this allowed for further scrutiny of illustrations that were accepted as being fearful, or containing anthropomorphic animals.

What emerged was the need for a methodology that researched images within a framework that partners semiology, and which did not have 'to obtain meaning' as its primary objective.

Barthes' discourse on the image as myth 'fills in' absent detail, in order to obtain such myth, and his observations involve syntactic scrutiny of partial forms/images. However his development of Saussure's theory continues to signify, whereas research methodology observed whole, complete images, and the marks and lines contained within, as its objective was to identify levels of popularity.

However, Barthes' essay on the press photograph identified how the creation of an image is dependent upon a series of stages, and this served to help recognise that the methodology (and thus, the research project) was linked to the second stage of this, as it is at this point where illustrators produce physical realisations of their ideas.

Narrative theory was also acknowledged, as illustrators make narrative choices that encourage the viewer to turn the page, to entice them and to form links in text-less books, and this was particularly evident in books that were relevant to the fear-related theme.

Research data contested Berger's point about the inclusion of animals through familiarity, as it was seen that within the anthropomorphic themes, many diverse species of animals are used - they are learned about as books are discovered and read, although diversity is not always the illustrator's primary drive, as animals can also provide visual solutions to

sensitive political issues. In fact, what emerged during the research project was evidence of the duality of their role.

Finally, Herbert Read's proposition that creating the line is the primary action of the fine artist, was supported by research observations and the application of a methodology which identified separate/clustered marks as either lines or composites.

Discussion of the above theories helped to establish how a specific methodology was needed to formulate critical analysis that could present informed challenges, and extract the precise information needed to fulfil research intentions.

There seems to be some resistance towards developing abstract, conceptual theories that move away from established, academic, scientific templates, despite the fact that such methodological developments are positively encouraged in these technological subjects. However, arts-based studies need subtle, specifically developed, theoretical divisions in order to continue specialist research. Indeed, this is further supported through the discussion of other art theories, as their academic treatment of reading images apply methodologies that attempt to derive meaning at all costs, and the constant desire to signify.

The formulation of a process that specifically identified creative practice, was a significant achievement within the study, as it also identified the necessity of providing new templates that positively encourage further academic study within the arts.

<u>Data</u>

The application of research methodology to the assessment of appropriate imagery during data gathering, provided a cohesive and consistent body of statistical information. However, because the building of data was directed by the project title's specific

objectives, it is not reflective of all children's picture books, as it concentrated on chronicling levels of stereotypical representative treatments within particular themes.

Data findings prompt thoughts and conclusions which help to confirm initial theories concerning creative realisation, although the emergence of unexpected results has supported the need for creating data within a new area of research.

Data information has also served to guide the direction of practical studies, acting as both a link between practice and theory, and maintaining a focus on core issues/intentions.
The particular outcomes of data information are discussed on pages 103-126, in relation to their respective themes.

Practice

The practice-related sections of the thesis concentrate on various elements, and attempt to highlight the basic stages that are involved in the production of an illustration. This ranges from the illustrator's concept of what a children's book illustration should be, the various methodological approaches of realising those concepts, and the final, practical solution.
These stages have been separately identified and discussed within the thesis, through the work of professional illustrators, the author and illustration students, while here, key points are highlighted and presented in terms of influence, methodology, and afterthoughts. More detailed accounts of the issues relating to themes are on pages 127-180.

The conceptual influences of other illustrators varies, but many seem to try and re-capture childhood experiences/emotions, whether positive or negative, which confirms that

influences/concepts are established and contained within a cultural identity, despite the fact that many illustrators actively reference the fine arts and historical detail for inspiration. Certainly, illustrators are directed by a preference for certain resource subjects, while for many, the conceived notion of the pedagogic role of the children's book is a primary guide.

It has emerged that illustrators' responses are possibly controlled, because their art is of a commercial nature, and the judgements of various picture book prizes most likely imbibes an awareness that certain creative styles/visual responses will be considered as less successful than work which reflects public taste and style trends, which means that conceptual/abstract work is discouraged, furthering the probability of stereotypical visual response.

Practical research work was free of any such controls, as any illustrations produced were not directed by commerciality. The biggest personal concept/influence was to produce a body of work that satisfied and encompassed research criteria.

Such an influence helped to maintain a consistent approach to style and content, and acted as a creative springboard for professional development, although the influence of other illustrators and the fine arts was positively sought.

When the practical methodologies of other illustrators was explored, it emerged that majoritively, they regard the initial drawing stage as one of the most important, as good drawing practice forms the basis of quality illustration.

The re-drawing of ideas was also seen to allow for the development of individual styles and commercial potentiality, as well as the desire to further technical competency.

The production of layout roughs was seen to vary, from controlled sketches and non-sequential approaches, to layouts influenced by techniques used in film, and methods of colouring were seen to involve the most varied approaches, although this was somewhat inevitable, as each illustrator naturally brings a personal quality to their chosen medium.

Personal working methodology was directed by a natural/instinctive response, to lessen the possibility of enforced stereotyping, or the direct influence of data findings.

Themes were approached and completed in turn, with three finished pieces, and a portfolio of back-up work produced for each. Practical experiments included painting style, line treatment, etc. and support work was generally created in pen line, that allowed for experimentation with lines and marks, to actively research methods of representation.

The working of roughs onto layout paper allowed for images to be traced and layered, and final illustrations were worked-up with coloured drawing inks that reflected depth, emotion, character, etc. and coloured with water-colour.

Once the practical work was completed, written, thematic descriptions provided information on how each was approached and realised, although their intention was not to provide detailed descriptions, but act as a support to the scrutiny of practical research, which contains all further evidence of working methodology.

Although the students' individual working methodologies were not known, it is possible to recall exercise structure.

Students were required to produce one black and white, or one colour image within a certain time limit, so that patterns/similarity of response to a set text could be observed, and all work was formatted on A4 white paper, which contained text that related directly to identified themes.

The criteria for observing student work was different from the observation of data-related images, as the aim was to provide supporting information.

It was seen that all student work showed remarkably similar realisations, which suggested that they visualised an initial, or primary response to the text, which helps to explain how representational stereotypes develop, and why they exist, although differences emerged in the ways that those ideas were painted or drawn, and results present notions that text provides particular guidelines on what should be visually included, through the conventionalised definition of the term 'illustration'.

In preparation to the discussion of identified themes, information concerning the book as a physical object is now collated and discussed.

Physical data assessed every book entered into the themed databases, in terms of its size, price, text, classification, etc. and was conducted to provide comparative, supporting information. Various observations have emerged.

More than half of all books researched were publicly available, and there was a proliferation of contemporary interpretations to text (which was almost exclusively English, apart from a number of titles which were text-less), and over half also contained more illustrations than text, which reflects that research intentions of investigating UK-published picture books was successful.

Humour was the most popular emotional response, both in terms of text and image, which clarifies that generally, books are seen to provide entertainment, whatever their subject matter.

Illustrations that contained complex visual structures were seen most often, while those that also contained unrealistic representations (in terms of stylisation) and bright colours

emerged as the most popular visual combination, although dark colours were more prevalent in the fear-related theme, while bright colours were preferred in the anthropomorphic-related. The most popular medium used in illustrations was water-colour. Most titles accessed contained western cultural interpretation, although this was somewhat expected, as books researched were mainly produced and published in Britain.

Themes

i) Fear of the Unknown as a Visual Metaphor

The use of unknown fears in children's books allows "many children [to] find pleasure in... solving mysteries, catching criminals, overcoming difficulties" (Marshall, M. 1982, p.116), and the primary objective of this theme was to observe the stereotypical visualisation of these fears, through levels of popularity.

While generally, fear in children's books performs a pedagogic[1] function, the illustrators' creative interpretations of fear are extremely varied, for, as Karen Gold establishes, "The decorative details can span anything from a tiger-skin rug to an avenging foetus" (1995, p.10), so the decision to study a particular type of fear helped to focus the theme.

Totals of the composites contained in data suggests that the prevalent use of black, and dark shadows were the mechanisms most used, although the popularity of other composites asserts how various icons can work collectively within an illustration to produce a fearful image. It seems that the effective creation of an image that sustains the mystery of the unknown is not dependent upon what is drawn, but how it is drawn, because "Fear for its own sake is not the point." (ibid. p.11). Composites may not be fearful in their own right, but become so when grouped in certain ways, and so it would seem that illustrators are

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[1] Margaret Rustin states: Children's books on these matters perhaps have the function of putting things in the public realm, of giving permission for a child's preoccupations to be explored." (1997, p.7)

using a coded/prescriptive response to a fearful text/brief, that rely upon the illustrator's ability to convey a message through particular mechanisms, that incorporate line, colours, perspective etc. which is also evident in the practical research, as the conscious application of certain techniques to distort perspective were used, to represent fear.

The particular ways in which theme illustrations have been realised also include strong compositional devices, evident in the placing of abstract objects that possess subtle references to fears, which interestingly, mirrors the contents of the practical research.

Unknown Fears seem to be personally interpreted by the illustrator, as particular composites differ, but evidence suggests stereotypical representation is present, as the popularity of certain *types* of composites, and patterns in their placing has prevailed throughout the research. Indeed, the 'ghost' is one of the most perfect metaphoric allegories, because, as Gold establishes "A ghost story...will satisfy all genders and literary tastes; will, in fact, be acceptable to every child in the class. Why[?]...the peering into mysteries...and what happens beyond" (ibid. p.10), and it was also chosen as the source of fear in practical research.

Illustrations containing unknown, metaphoric fears utilise a developed visual 'geography' that is contained and identified within a mass culture that includes film, literature, drama, art, myth, etc. and its popularity as a theme is because it "show[s]...challenges, getting into difficulties, achieving success or glory and, usually, returning to the safety of home and family at the end."[2]

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[2] Marshall, 1982, p.116

ii) The Representational Change in Anthropomorphic Animal Illustrations

This theme chronologically observed the anthropomorphic treatment of animals within children's books, between the identified research dates. Many books contain examples of anthropomorphic animals, but the criteria for inclusion was based upon illustrations that did not contain any other types of animals, i.e. they all had to be anthropomorphic. Again, representational stereotypes were observed through levels of popularity, through their roles as main characters, and whether animals were seen as morally good or bad.

What emerged was that while a number of wild animals (the mouse being the most popular) were consistently preferred, the dog has been the illustrator's most popular choice over the last four decades, as data results showed that it was the animal most used overall, the singular most popular main character, and the most popular choice for any character type awarded.

This would seem strange initially, as the dog, who's popularity is possibly due to familiarity, has a body shape that is difficult to manipulate. However, through scrutiny of results concerning the developed anthropomorphizing functions, human ability was the most used, ranging from simple tasks, to complex actions, (which interestingly, was also evident in the practical research), and there was less enthusiasm for representing animals with human bodies, as a more natural appearance was preferred.

The character types awarded varied, although mostly animals were presented as morally good, whether through preference for animal association (evident in published work), or preference for human association (evident in the practical research).

When Hunt asks why animals are used for human roles in illustrations, he supposes that the reasons could include "animism, avoiding racist stereotypes...universalizing, allowing children... [to recognise] that this is not reality" (1991, p.186), although he suggests that

the creative use of anthropomorphic animals is limited, as "very often, no real use is made of the possibilities." (ibid.). He cites what he considers to be a good example of the successful use of an animal in a human role which "made a sharp (and even notorious) point (the babysitter is a wolf)" (ibid.).

Hunt is right to propose that the benefits of using animals is a way of avoiding insensitive treatments of certain issues, but he is basing his criteria for quality upon imposed, and culturally established notions of an animal's natural character, which to some extent, is also anthropomorphic, as the point raised on page 59 concerning Pisanello's wolves testifies.

The fact that data results show how behavioural associations have changed over time, partially reflects how illustrators are contained within a social heritage that is culturally, politically, and religiously directed, and the most patent example of this is through studying the fable illustration. Marshall establishes how "some of the earliest stories such as *Aesop's Fables* used animals to point a moral" (1982, p.61), whereas Berger's discourse on Bruno Bettelheim's point, that "fables...are too explicit, too overtly moralistic...if a child happens...to identify with the grasshopper in the fable...only doom awaits the child who has made this identification." (1997, p.89) does not acknowledge the changes that have occurred in these illustrations historically. Where originally, the didactic use of the animal connected closely with what was considered its 'natural' nature, that the (human) viewer should aspire to (while maintaining an awareness that really, the animals represent human character faults), contemporary examples (a number of which are contained in the data) show how animals are now used much more as blatant reflections of human cultural groups/stereotypes. Therefore, the child may not *happen* to identify with a character today, but is likely to, because the explicitness is not contained in the moral message, but in the animal's overt substitution for a human being. Furthermore, the continuing popularity and

production of illustrated fables would suggest that children actually enjoy reading and learning from them.

iii) Contradictory Representation within Anthropomorphic Animal Illustrations

The inclusion of books into this theme was directed by the inconsistent representation of animals, evident as either anthropomorphic, or non-anthropomorphic.

It has emerged that numerous species represented these roles, and it was further discovered that the anthropomorphically treated animals were established/presented as main/primary characters.

Why main characters are established in this way is difficult to quantify, but it may be that illustrators believe the process of humanising an animal assists in the viewer's ability to interpret levels of importance, although it would seem that the codes provided for the viewer also helps to perpetuate a standardised exemplar for the illustrator.

Through observing levels of popularity, it was seen that the dog was the animal most used in this theme also, although interestingly, it was chosen more for non-anthroponomorphic (secondary) roles, than anthropomorphic (main) ones.

How is an animal anthropomorphic? Marshall's concept that:

> "Stories of real animals...[include] *The Incredible Journey*, undertaken by two dogs and a cat...to go four hundred miles back to their...home...Real animals are also used in the many photo-stories now available, such as Helen Pier's *Rabbit is Hungry*." (1982, p.62)

highlights *not* how 'real' animals are used in books, but how subtle levels of anthropomorphism can be, as although the stories she lists do not contain animals that act as substitute humans, their actions/emotions *are* anthropomorphic, which makes them no more or less 'real' than the highly manipulated animal characters of Rupert Bear, Mickey Mouse, etc. Illustrators are able to produce such a broad range of anthropomorphic

referencing, because they have a wealth of visual resources[3] to plunder, and the high level of quality seen in many illustrations can be said to extend the genre of animal painting into children's picture books.

It could be assumed that because of these varied levels of subtlety, stereotypical representations are not present, however the fact that a reduced list of functions was not only identified and complied during the observation of images, but applied subconsciously to practical research, shows that levels of anthropomorphism are realised in specific, stereotypical ways.

Findings from both the animal-related themes give clear indications of how anthropomorphism has been realised in books over the last forty years through observations of practical methodology, and it has been surprising to see how closely practical research findings have correlated with data outcomes, despite the fact that data was not referenced during the creative process.

Levels of popularity seem to relate to the use of familiar domestic animals because, as Marshall states "there is generally an interest in animal stories...[and] many children develop a strong feeling for their pet animals...and project onto these their own joys and frustrations." (ibid. p.62), although the diversity of animal species seen in relevant books also suggests that illustrations help children to learn about unfamiliar animals.

Further reasons for the proliferation of domestic animals can also stem from experience and familiarity with the animal, possibly through it being a pet which may facilitate more successful and effective approaches to awarding human characteristics, and the opportunity to consciously/subconsciously enhance technical processes.

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[3] These can be as diverse as fine art painting, sculpture, the sciences, observational study, religious imagery, etc.

The popularity of certain animals supports evidence that a form of representational hierarchy exists in anthropomorphically-based illustrations, and because the dog and mouse feature so prevalently in both themes, they are possibly at the pinnacle of this structure. It is suggested that illustrators create a form of reactionary art that is identified on two levels – external and internal, and includes an imbued awareness of other illustrated books. This serves to instigate/relieve them somewhat of the responsibility of inventing hierarchies (and more importantly, stereotypical representations), but the fact that stereotyped visualisations continue to emerge, certainly makes them enforcers and perpetuators of those structures. Also, the evidence of stereotypical representation in the practical research suggests that despite academic awareness, creative responses are directed by notions of cultural acceptance, commerciality, relevance, etc. that are natural, and *essential* to the illustrator. Indeed, if practical research had been created by the *academic,* with visualisations that actively worked against data findings, it is unlikely that any work produced could be identified/acknowledged as children's picture book illustrations.

Final Summary

The critique of children's picture book illustrations has so far mainly been the responsibility of the literary scholar, and because of this, opinions have sometimes been derisory, often ineffectual, and usually misguided. Hunt's assessment of a Quentin Blake cover design is a good example of this, as he states,

> "This cover is not one of his best. There is a boy running, surrounded by crude monsters which seem to be more whimsical than terrifying. This may seem all rather personal, and I suspect that readers...are waiting patiently until we are done with all these *irrelevancies*, and I am ready to say *something concrete* about the book" (1991, p.79, my italics.)

In his book 'Criticism, Theory, & Children's Literature' (1991) Hunt, despite all his protestations on the advocacy of intellectual regard for children's literature, completely

disregards the illustration (ironically, one of his sub-sections is headed 'Anyone can be an Expert'), and while his intention is to raise the academic profile of text, he has undermined (or missed) the academic content of the image, despite the fact that children's books utilise both formats with equal force, and commercial success.

Interestingly, the need for specialist knowledge/research into illustration, is supported by Hunt, who later claims

> "many people just assumed that children's books are *easy*. ...It rests on a...belief in the similarity of children's and adult's perceptions...the underlying philosophy and stance, the status accorded to books generally." (ibid. pp.142-3, his italics.)

And by highlighting how intellectual regard for illustration (that develops and builds upon previous signifying, historical, sociological templates) can be achieved other than through established templates, suggests that finding out the meaning of something is not the only way of learning about it.

Most importantly though, critical/academic developments that observe how illustrations are practically realised, can be utilised by, and benefit the creator of the imagery, – the illustrator.

Such achievements are also dependent upon the development of particular methodologies that obtain information which can be actively utilised by the practitioner, to improve their professional practice. The formation of an observationally-based methodology within this project has facilitated a schema for assessing illustrations that goes beyond listing/describing the contents simply because they are there, but observes and orders composites to achieve academic objectives/intentions. Without methodological progression, illustrators digest comments/assessments such as Marshall's statement that "[pop-up] Pictures...have an attraction far beyond the actual content of the picture" (1982, p.108), because so far, there is no other source of critical reviewing available to them. Its

commentatory nature provides them with misguided notions of what is/seen to be successful.

If the practice of illustration seems to be in a somewhat precarious position, it is because the influences that affect the illustrator's creative decisions are so varied, and finished work is inevitably in the public domain and under constant scrutiny from children, publishers, librarians, parents, booksellers, etc. who all have their particular reasons for critical regard. However, the public nature of the work is not the reason for its precariousness. Illustrators learn through tacit knowledge, described by Schön as being "implicit in our patterns of action and in our feel for the stuff with which we are dealing. It seems right to say that our knowing is *in* our action." (1983, p.49, his italics). Because of this, their art is susceptible to formulaic creative responses, influenced by other socio-stereotypes and constantly upheld by an intensely visual culture. The danger is, as Schön states "as knowing-in-practice becomes increasingly tacit and spontaneous, the practitioner may miss important opportunities to think about what he is doing...he is drawn into patterns of error which he cannot correct." (ibid. p.61). The beneficial quality of the research therefore, is that through observation of what has gone before, it is possible to learn how to improve, or develop initial responses, so that reflective practice becomes a necessary process of raising quality through intellectually driven action.

The presence of representational stereotypes in the illustrations of children's picture books is evident, because as Hunt states "there is no way in which pictures can 'simply' illustrate what the words say; they must interpret them...[which] may be bland or conform to commercial/popular visual stereotypes" (1991, p.177). Such visualisations are commonplace, because they are what makes the product commercially viable, and illustrators, regardless of their skill or experience, will continue to create stereotypical

images while there is a demand for them. Hunt's interpretation of 'blandness' should not be confused with bad drawing, because a good illustrator is someone who is able to present the illusion of uniqueness, whilst utilising the same visual functions as others, because, as Sonia Landes states "good picture book artists go well beyond...by inventing and developing additional story material." (1985, p.51).

It seems then that the influences that instigate stereotypical representations are controlled as much by the illustrator, as by the culture to which he belongs.

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N.B. These titles are listed by author. The illustrators, where appropriate, are listed second, in brackets. It should also be noted that this list does not contain all children's books that are contained within the main database.

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List of Illustrations

Page 2 – As above.

39. Page 1 – Samples of colour student work for *Contradictory Representation* theme.
Page 2 – As above.

40. Page 1 – Samples of colour student work for *The Representational Change* theme.
Page 2 – As above.

List of Data

Fear of the Unknown as a Visual Metaphor

Fu1 – Lists all composites contained in the *fear factor* field of the theme database by basic identity.
Fu3 – Contains totals of fu1
Fu15u – Composites contained in fu1, observed fourteen times or less.
Fu15 – Composites contained in fu1, observed fifteen times and over.
Fu30 – Composites contained in fu1, observed thirty times and over.
Fu4 – The combined totals of fu15u, fu15, and fu30.
Fu5 – Lists all composites contained in the *fear factor* field of the theme database by appropriation.
Fu6 – Contains totals of fu5

The Representational Change in Anthropomorphic Animal Illustrations

Rc1 – Lists the amount of books contained in the theme database by decade.
Rc2 – Lists all animals contained in the *animals in book* field of the theme database by family grouping.
Rc3 – Splits findings contained in rc2 by decade.
Rc4 – Contains totals of rc3
Rc am – Lists all anthropomorphic functions contained in *anthropomorphic method* field of the theme database by decade.
Rc mc – Lists all animals contained in the *main characters* field by family grouping and by decade.
Rc5 – Contains totals of rc mc.
Rc ct anim – Lists of all animals contained in the *character types* field of the theme database by behavioural grouping.
Rc ct – Contains totals of rc ct anim.
Rc ct type – Contains cross-referenced totals from rc1 and rc ct anim.

Contradictory Representation within Anthropomorphic Animal Illustrations

Cr1 – Lists all animals contained in the *animals in book* field of the theme database by family grouping.
Cr2 – Lists of all animals contained in the *anthropomorphic* field of the theme database by anthropomorphic functions.
Cr4 – Contains cross-referenced totals from cr1 and cr2.
Cr3 – Lists all animals contained in the *anthropomorphic* field of the theme database comparatively with animals contained in the *non-anthropomorphic* field.
Cr duo – Contains cross-referenced totals from cr1 and cr3.

Physical Data

Cbooks – Totals of all questions asked
Ss2 – Where books were accessed.
Ss3 – Description of book classification.
Ss4 – Type of text contained in each book.
Ss5 – Classification of illustration types.
Ss6 – General illustrative style.
Ss7 – Westernisation of characters.
Ss8 – Type of medium used.
Ss9 – Ratio of text to image.

Ss10 – Language of text.
Ss11 – Book size.
Ss12 – Binding details.
Ss13 – Targeted age group.
Ss14 – Book price.

Instructions for Accessing Data

The data can only be accessed via Windows 95 NT4, or Windows 98 programmes, whether on a PC or a Mac computer, as all data is in Word 97 and Works 4 for Windows formats.

To access via a PC:
Insert disc and go to start menu.
Go to run… and then go to browse.
Go to look in: and highlight a drive, 3_ floppy disc.
Go to files of type and select all files.
Open your file of choice.

To access via a Mac:
Insert disc.
Double click on disc icon.
Double click on chosen file.
(please note: Mac computers with Windows 98 will not read Works 4 formatted files)

Details of Published Material

What follows is a copy of a paper titled 'The Case for a New Methodology in Seeing' that was delivered at the conference 'Practically Speaking', held at the University of Wolverhampton, 14th-15th December 1998.

This paper is essentially an annotated version of the *Research Methodology* chapter, and it was presented primarily to gauge public reaction to key theories developed during the research.

The aim of the conference was to approach issues of material practice research, through a collection of papers that encompassed various arts/arts-related disciplines, to combat the fragmented position/situation of researchers involved in such work, and to facilitate an opportunity to promote and exchange working strategies.

Introduction

When I tell people that I am doing a PhD, their general reaction is either surprise, or inquisitive interest. Those who have also undertaken such a qualification inevitably ask the question: 'What in?' and when I reply, 'Illustration', a look of bafflement usually seems to cross their faces. You can guess therefore what their next question is. 'How on earth do you do a PhD in Illustration?'

This kind of reaction prompts more serious issues; Academic research within the arts requires bloody-minded conviction from the researcher, but more importantly, it also requires the development and possibly the invention of new methodological processes that adequately investigate practical disciplines.

My research is directed from the view of the practising illustrator, so my project contains both practical and written elements, and aims to investigate representational stereotypes within the illustrations of contemporary British children's picture books. Essentially therefore, I will explain how my research title identified the need for, and prompted the production of, a specific methodology that accommodates these two modes of study.

My research centres around books produced between 1960 and 1994 and due to the enormous range of titles available between these dates, the research is contained by concentrating upon particular themes. Such themes research published material, students' unpublished work and my own practical studies and are identified as: *Fear of the Unknown as a Visual Metaphor, The Representational Change in Anthropomorphic Animal Illustrations* and *Contradictory Representation within Anthropomorphic Animal Illustrations.*

The investigation of representational stereotypes dictates that the primary aim of both practical and written work is to explore composite, visual information contained in relevant illustrations. This primary aim also directs the need for a methodology that is based on observation, rather than signification. The development of an observationally-based methodology is important because it is the most effective way of researching patterns or common choices within the practice of creating illustrations.

To assist in the conceptual understanding of an observationally-based methodology, I feel it should be sited amongst other existent theories that 'read' images. This helps to present a criteria which identifies differences of intention, to support the development of a more appropriate methodology. Such theories are included in the works of Roland Barthes (1957, 1977), Ferdinand de Saussure (1959) and Gunther Kress & Theo van Leeuwen (1990), which focus on semiotics, linguistics and signification respectively. Furthermore, the siting of my methodology amongst others details how methodological developments are needed as relevant additions to the academic study of art.

The need to establish a specific methodology has not just been developed to fulfil the intentions of my research title. An emerging personal interest in how illustrations could be interpreted for the benefit of other illustrators has also helped to provide methodological guidelines. From my studies into existent other theories, I have found that in the majority, the academic study of reading images seems to be directed by what is observed or comprehended in art that exists, what is complete, and therefore usually concentrates on the significance or meaning of a painting, film, sculpture etc; operating within the established theories of semiotic or perceptive interpretation. While such studies are an essential part of the understanding of visual works, it is also necessary to develop

methodologies that benefit research into uncharted territory, as well as facilitating the opportunity of self-critique by the practitioner.

Because my observations of stereotypical representations are directed through a focus on the illustrator's practical process, my core duty is to concentrate on the composite parts of an illustration and to look at how such objects are created (drawn, painted etc.). Essentially, my methodological process is to decipher icons and marks (composites) contained in illustrations, and such a process bears similarities to other methodologies that gain information from visual imagery, but differences emerge from those that assess signification (semiotics) and drawing practises (cognitive theory).

Roland Barthes' essay on the press photograph (1977, pps.15-31) identified the separate stages of its production: those who take the photograph, those who place it in context, and those who receive it (the public). This also aids to identify stages in the production of an illustration: If you imagine an illustration going through a series of stages, the first stage could be identified as the conception, or ideas formed by text, the second stage would then be the realising of that idea into a physical object or image, and the third stage would be the reading or understanding of the image, i.e. semiotic value of finished product. Such stages also serve to identify that my aim of highlighting stereotypical representative choices is linked to the second stage of the process. Semiotic theory could be said to concentrate primarily on the third stage, as it interprets meaning. My methodology concerns the second stage of the process – what icons illustrator's use for the physical realisation. Also, it could be said that cognitive theory concentrates on the second stage of the process, but it's discourse seems to concern psychological choices, rather than creative solutions. My methodology does not explore cognitive methods of drawing, mark making, the physical act of drawing (such as movement of the wrist or arm), or representational

devices such as spatial hierarchy, as detailed in the experiments of Peter van Sommers (1984). Looking at the ways in which illustrators produce such elements are examined only through practical contexts, rather than cognitive concepts. This involves analysing completed, published material (which semiotic and connotative methodologies also do), but its primary concern is to assess how such illustrations are practically constructed, which therefore allows the study of uncompleted illustrations also.

Because the stages of production are identified separately, so too must be the methodologies of studying them. Barthes also identified this, as he proposed that "the three traditional parts of the message do not call for the same method of investigation" (1977, p.15). What emerges is the need for a specific methodology for a specific purpose.

As an illustrator and as a researcher, it has been important to recognise and study the creative realisation, or second stage of the general construction of an image, and although the development of such a methodology is specific in terms of the nature of the research; namely to produce a body of practical work, and specific in terms of subject; namely illustration, there is no reason why its relevance should be confined to one project.

The benefits to be gained from applying a methodology that identifies creative choices can be a significant aid to the practice of illustration, whilst further academic study into professional practice will highlight its continuing relevance.

I would now like to discuss my methodology within the context of various theoretical frameworks, to provide a forum to highlight various differences of methodological approach. This includes other studies into illustration, narrative theory and the work of intellectuals who explore other methods of seeing/meaning.

The Swiss linguist Saussure can be regarded as having developed the concept of modern linguistics, which has influenced the study of semiotics and representation. His theories concern the idea of the sign, the signifier and the signified. These three notions form the basis for reading objects or what he terms as the "linguistic sign" within various cultures (1959, p.65). He proposed that the concept of the form (picture, photograph etc.) should be known as the signifier, and that what he described as the "sound-image" (ibid. p.66), or the articulation of the concept should be known as the signified, with the combination of the two becoming the sign. Stuart Hall (1997) discusses how Saussure further established the arbitrary nature of the sign, in that it does not possess a fixed meaning, but is identified through its relation to other signs within a group: i.e. Earth is defined in terms of its difference to Mars or Jupiter.

This basic explanation of Saussure's theory highlights his concern with ways in which object and language are closely inter-linked with meaning, or signification. On discussion of Saussure's theory it is established that the notions of object and meaning work in equal measure and that such notions are used to decipher what is already there – they are a dissection of an established format of language and seeing, or semiotics. The essays of the French philosopher Barthes deal with coding systems and the connotative values of images seen in everyday life. His observations used the framework of semiotics, earlier established by Saussure, to discuss topics such as film, advertising, myth etc.

Barthes discussed the modern myth within the framework of its semiotic value (1957, pps. 109-159), along with another value - that of connotation, evident through the full aspect (meaning) and the empty aspect (form) (ibid. p. 122). By using the system of linguistics (signifier, signified, sign), Barthes explored the notion of myth as a semiological system that extended beyond the established notion of linguistics, or the language-object. He did however, acknowledge that myth is semiological and therefore dependent upon

interpretation, or meaning, although it "is a second-order semiological system" (ibid. p. 114). This second-order system emerges from the tri-dimensional pattern found in Saussurean linguistic theory. Barthes proposed that what is established as the sign in the first-order system (linguistics), becomes the signifier in the second-order system, because "however different at the start, [they] are reduced to a pure signifying function as soon as they are caught by myth" (ibid.).

More recently, the work of Kress and van Leeuwen has explored the process of reading images through further development of Barthes' theory on rhetoric and connotation. Interestingly, they too study children's book illustrations, through composites contained within. The context for their study stems from the educational value of how visual communication is received within child development, and they discuss issues surrounding visual literacy becoming a possible threat to the present dominance of verbal literacy (1990). Although I acknowledge that visual language is seemingly discouraged because of the possible threat to a verbal language, my intention here is only to highlight differences in methodological approaches.

Using pre-school book illustration samples, Kress/van Leeuwen's analysis of composites has prompted their proposal that such an investigation may encounter problems. I would suggest that the source of such problems is because they apply a methodology that attempts to derive meaning at all costs. Whether the exercise is to assess a complete or dissected image, their intention, or desire, is always to signify. The reasons why the semiotic interpretation of children's picture book illustrations encounters problems would be an interesting research project, but within the context of this paper it seems there is a need for a methodology that explores composites as a framework that *partners* semiology, rather than meaning being the primary objective.

Through the brief explanations of the above theories, I can acknowledge that Saussure's discourse is relevant to other parts of the illustration process, as such images can be 'read', similarly to other art pieces, although as Saussure suggests, if semiology is organised as a science (ibid. p. 68), the main concern is that such complex systems are grounded on the arbitrary nature of the sign. It would seem then that his physical/intellectual act of reading images is semiotic in intention and that it relies upon the viewer's ability to interpret what is seen whatever the purpose of the observation (whether through familiarity of cultural iconism, or through arbitrary association). Differences are highlighted therefore, in a methodology that interprets meaning, and one that observes professional practice, or more specifically, practical process. Essentially, a method of identifying how such illustrations are stereotypical is established, that dissects representative images and observes illustrations through their physical construction, to aid in the production of practical studies that are reflective of findings.

To some degree, the need for a specific methodology is supported by Barthes' discourse on myth, concerning the partial analogy between meaning and form. Barthes suggested an ideological schema for obtaining myth: a syntactic presentation that leaves space for its analogous meaning. This would suggest that if there were a preference for such images, the system applied is based on opinion, or judgement (although not of what is 'good' or 'bad'), because it aims to 'fill in' absent detail, in order to obtain myth, and may omit or ignore present details which possibly detract from that myth. Essentially, the exercise is analytical, rather than observational (in a purist sense). What establishes the difference between Barthes' development of Saussure's semiotic theory and that of my research methodology, is that Barthes continued to analyse signification, or meaning, rather than the practical process, or construction of an image. Although Barthes' and Saussure's methodologies can be said to study visual material, it has become evident within the

research that the application of a semiotic system could not reveal information concerning such processes. My methodology must be able to not only observe the practical process of whole illustrations, but be able to investigate all levels of representation, down to the abstract use of simple marks and lines contained within. Most importantly, my methodology is developed because my research intention is established to identify levels of popularity, contained in the practical process of creating an illustration. Barthes methodology for analysis of the press photograph moves closer to intentions set out in the research project, as he recognises the need to study a "reduced system of significations" to establish a "stock of stereotypes" (ibid. p.18). Again however, his intentions are to explore denotation and connotation, rather than stereotypical representation.

It is appropriate that a methodology has been developed and applied by a practitioner, as the intention to highlight process needs to be effectively explored within both written and practical frameworks. Methodologies that are specifically directed by the production of visual material also help to provide solutions to the difficulties of establishing linguistic terminology for visual, abstract concepts, such as style. Barthes' proposition on the coded divisions between significance and insignificance (1977) supports the need to develop a methodology that observes style, rather than analysing it and Kress/van Leeuwen's analysis of illustrations taken from children's picture books (1990) highlights the need for developed methodologies. The research project does not attempt to analyse the significant nature of the style; rather it considers composites such as line, tone, colour etc. allowing representational stereotypes to emerge from cataloguing such considerations.

Within another theoretical framework, Arthur Asa Berger (1997) establishes how prevalent narrative is within Western culture, and that its presence is evident almost from birth. It is therefore important to acknowledge narrative theory, because it plays such a fundamental

role within children's picture book illustrations. Asa Berger's point regarding the narrative value of a single image highlights the difference between theories concerning narrative and semiotics. Asa Berger proposes that single images "are not generally thought to be narratives, though they may be parts of narratives that we all know and are familiar with." (1997, p. 6). Semiotics can obtain as much information from a single image as from a sequence and the same also can be said about my methodology, as it is concerned with recording either what is contained in a single image, or a series of images.

Asa Berger also suggests that narratives rely on familiarity through knowledge of the subject. He proposes that "If a reader does not know what a sheep is, what wool is, what a master is, and what a dame is, "Baa, Baa, Black Sheep" doesn't make any sense. Stories aimed at young children tend to deal with animals and other figures they have learned about and have relatively simple plots." (ibid. p.12). I consider this a curious statement, as it cannot be based upon what is evident in many illustrations aimed at young children. Through referencing my research data (which is minute, compared to the number of children's books in print), I have noticed how many diverse species of animals are used. Not only this, but through scrutiny of such data, it would seem that many plots contained are actually relatively complex. These contentions promote the notion that many animal species are therefore learned about as books are discovered and read, which also contests the notion that the understanding of narrative is dependent upon the familiarity of the animal. It is proposed instead that illustrators make choices about narratives that encourage the viewer to turn the page. Infact, some types of books rely on this – books with minimal or no text, for instance, or illustrations that contain animals that are so heavily distorted by anthropomorphism, even if a child was familiar with the species, the represented character would force the assessment of narrative through unfamiliarity.

It is important not to stray from the point of the contention; the aim is not to debate the context of narrative within children's book illustrations, but to highlight the fact that through a specifically developed methodology for a specific task, it is possible to consult findings, to present informed challenges.

So far, I have discussed the need to develop a specific methodology, by establishing its context within other theoretical frameworks. J. Hillis Miller's (1992) series of essays on the subject of illustration within the context of cultural studies facilitate discussion of different theoretical approaches within the discipline itself.

When Miller discusses Ruskin's comments on 'The Last Furrow' by Holbein (ibid. pps. 88-96), he highlights Ruskin's attention to the composite marks and representative considerations made by the artist. Upon further reading of Miller's essay, it becomes apparent that Ruskin's comments are directed by the success of the artist's decisions, rather than observing the marks as practical considerations. Ruskin's observations, while showing similarities to those made in this research, also identify the differences. Ruskin, while observing the process of creating woodcuts, was driven by the immorality of an artist's decision and was therefore assessing the purity of the image. Similarly, methodological differences are revealed through Miller's essay on Phiz's illustrations for Dickens' 'The Pickwick Papers', by Michael Steig et al. (ibid. pps.96-111). Steig's instructions on how to 'read' Phiz's illustrations reference Hogarthian, iconographic details such as puns, metaphors and allegorical emblems and such instructions are directed by the signifying nature of a particular illustrator's work. While observation of such icons is also undertaken in this research project, the primary requirement is to examine how such icons are drawn.

Miller's essays emphasise subtle differences between various methodologies concerning the study of illustration. This can also include the acknowledgement of appropriate

methodological structures or formats, as Miller suggests that through the influence of "the new technology" (1992, p.43) on younger scholars, contemporary research does not always develop new or more sophisticated methodologies than those already used, despite such familiarities with modern media. I would suggest that through such advancements, plus scholars' broadening awareness of multi-media and contemporary cultural sources, new methodologies are more likely to be inevitable, although I would concede that they may not all be more sophisticated. New methodologies may also be directed by intentions established in research proposals – as in the case of my research project – which depend upon changing attitudes toward the creative process. There must also be an awareness of the possibility of new methodologies having to be developed for research projects that study and utilise these new technologies, because research is expected to build upon previous findings as well as being new and unique.

Illustration has been researched in historical and sociological contexts with established/appropriate methodologies; research concerning its professional practice also needs to apply an appropriate methodology. Identifying the context for an investigation also identifies the specific methodology appropriate to the task and supports the desire to develop one particular to the research.

While I have discussed differing approaches to methodologies concerning the assessment of imagery, it is worth highlighting an article that concerns an opinion towards developing theoretical frameworks within the arts generally. In 'I Think, therefore I theorise' (Livingstone 1998), David N. Livingstone assesses the attack on developing independent theories within the subjects of literature, music and the arts.

Livingstone proposes that such an opinion may stem from "an irritation with the abstract, a sense of exasperated incomprehension at what seems like the pretensions of a self-

appointed, theory-sated elite." (ibid.). The article also suggests that there is a consensus that theory should be developed from templates established within the sciences, and that other theories should stem from this.

This implies an indication of a general incomprehension towards theory within ephemeral subjects that challenge notions of established academic pathways. I can accept that there must be continuing developments of investigation within technological/scientific theory, but surely this must also be the case for social sciences, humanities and the arts.

What emerges is the necessity to follow a template/methodology that is not only relevant to the subject, but can also excavate the particular information needed. Within this paper I have discussed a number of theories which deal with analysis of visual material, highlighting their inter-related and inter-woven relevance. I have detailed the need for a research-specific methodology; that should be sited amongst these other theories. Subject areas need subtle and specifically-developed theoretical divisions in order to continue specialist research within the arts.

To summarise; essentially, a methodology has been developed to observe if/how composites are stereotypically represented within children's picture book illustrations, and its core duty is based upon observation, rather than signification. Importantly, research investigations are from the view of the practising illustrator, therefore interpretation is directed by a practice-led viewpoint.

The methodology's aim is to decipher icons and marks; identified as composites, which it conducts through the observation of professional practice to aid practical study. Such an aim has been not only pertinent to the production of practical work and to serve the subject of illustration, but its application must be appropriate to the outcomes of both written and visual material.

The theoretical methodologies of others have also been discussed, to identify the need for a particular methodology that is relevant to this project. The discussion of individual aims and objectives has been explored contextually through the work of various academics, to recognise the need for a particular analysis of images. This supports research theory that along with the need to identify separate ways of observing the signification of image and text, there is a further need to observe the practical process of producing/creating images. Also, the discussion of different methodologies identifies how a theoretical framework builds upon the academic study and credibility of art, and that developments through new methodologies not only benefit the study of the subject generally, but through this project, the subject of illustration specifically. Oh, and if anyone else wants to know how on earth do I get a PhD in Illustration, this should give them a clue.

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Slide List

1. Towser and the Haunted House. Tony Ross, 1985
2. Cops and Robbers. Janet Ahlberg, 1978
3. Timid Tim and the Cuggy Thief. John Prater, 1993
4. Practical research
5. Three Little Wolves and the Big, Bad Pig. Helen Oxenbury, 1993
6. Practical research
7. Dad! I Can't Sleep. Michael Foreman, 1994
8. Practical research
9. When the Wind Blows. Raymond Briggs, 1982
10. A Fairy Tale. Tony Ross, 1991
11. Always Adam. Ted Lewin, 1994
12. The Very Best of Aesop's Fables. Charlotte Voake, 1990.
    Practical research

13. Practical research
14. Practical research
15. Practical research
16. Practical research
17. The Snow Angel. Claire Fletcher, 1993
18. The Great Green Forest. Paul Geraghty, 1992
19. Mucky Moose. Johnathan Allen, 1990
20. My Friend Whale. Simon James, 1990
21. Noah's Ark. Lucy Cousins, 1993
22. Little Pig's Tale. Mary Rees, 1990
    Practical research
23. Practical research